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**POLITICIANS REVEAL PHOTO RIGHTS PLEDGES**

Saturday 1 May 2010

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## FRANS LANTING AND THE DIGITAL AGE



EXPERT ADVICE

PAGE 22

## 40FPS CASIO EXILIM EX-FH100 COMPACT



ON TEST

PAGE 65

PAGE 47





# HOYA

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**Amateur Photographer** For everyone who loves photography

**AS THOUGH** the mere act of displaying such a sign is good service in itself, it is common practice for restaurants to use placards that declare, 'We value your opinion.' It is often the case, however, that the countenance of the serving staff makes it clear nothing could be further from the truth.

I'm not a great one for complaining, and attempt to use humour to win miserable beings over to delivering satisfactory service. However, when I believe a suggestion might be put to use, I'm delighted to deliver one – not smugly, but in the spirit of making things better, solidarity and the improvement of the human condition.

This week I am calling on you to serve yourself,

and your fellow readers, by making your feelings and opinions known. By telling me what you like and dislike about AP, what you want more of and less of, I will be able to amend the service we provide to suit you better.

You might not be the type who normally fills in questionnaires but make an exception and lift the survey from the centre of this magazine (pages 49–52), fill it in and send it to me. The reader rules at AP, and your waiter will be delighted to know if there is a fly in your soup.



**Damien Demolder**  
Editor

## THE AP READERS' POLL

**IN AP 17 APRIL WE ASKED...** Is focus stacking truthful photography?



**YOU ANSWERED...**

A Yes	43%
B No	40%
C Don't know	17%

**THIS WEEK WE ASK...**

Does it bother you that this magazine is called 'Amateur' Photographer?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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COVER IMAGE: © FRANS LANTING



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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/readerspotlight](http://www.amateurphotographer.co.uk/readerspotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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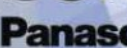
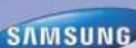
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Tories and Lib Dems vow terror law overhaul • Labour reacts

## POLITICIANS MAKE PROMISES ON PHOTO RIGHTS

### THE CONSERVATIVES

and Liberal Democrats have pledged to end the abuse of laws that have ensnared many an innocent photographer, while Labour maintains they should only be used for combating terrorism.

Many amateur and professional photographers have complained about the unfair use of Section 44, which gives a police officer the power to stop someone without reasonable suspicion that they are involved in terrorist activity.

The Conservatives claim they would end police misuse of controversial stop-and-search powers.

In a statement, the Conservative Party said: 'Many people, particularly amateur photographers, have said that the Government has allowed the police to misuse counter-terror powers

to target innocent tourists and bystanders.'

Shadow Home Secretary Chris Grayling added: 'Gordon Brown and Labour have trampled our civil liberties for far too long. Whether they're trying to impose ID cards, or allowing hundreds of thousands of innocent people to be stopped and searched under terrorism powers, they always seem to think the state knows best.

'We can't go on like this. Conservatives will end the abuse of stop and search as part of a full review of all Labour's counter-terrorism laws.'

Architectural photographer Grant Smith, who has fallen foul of the legislation several times, welcomed the statement, but added: 'We must be cautious with any election pledge, and not assume this will be

enacted in law. Perhaps this will prompt a reaction from the ruling party that has brought this legislation in.'

A Labour Party spokesman told AP: 'We've made clear we want to see police forces only use stops and searches under Section 44 of the Terrorism Act for terrorism-related searches, not for other reasons.'

Meanwhile, the Liberal Democrats have called for an 'urgent' review of counter-terrorism stop-and-search legislation, saying it must not be used to target photographers and tourists.

The party told AP that while it backs the use of police stop and search as an anti-terrorism measure, Section 44 must be reviewed.

'This law is in urgent need of a very big clarification,' a Lib Dem Home Affairs spokesman said.

He told us that innocent members of the public, including photographers, have 'fallen foul of this government's attitude towards counter-



**Conservative Shadow Home Secretary Chris Grayling (above) says counter-terror laws are being abused**

terrorism legislation.

'We think that Section 44 has been overused and used for purposes for which it was not intended.'

Reacting to figures that show a 66% rise in stop and search (see page 6), Liberal Democrat Shadow Home Secretary Chris Huhne said: 'When trainspotters, photographers and Japanese tourists are all up in arms, it should be clear even to Labour that this law needs to be tightened up.'

## SNAP SHOTS

● Nikon (Switzerland) AG is being investigated by the country's competition watchdog. A Nikon Europe spokesman said the watchdog has taken documents and data from the firm's head office in Egg. She stressed that Nikon (Switzerland) is 'cooperating in full' with the investigation.

● Photographers are suing Google, alleging that the search engine giant is scanning photos from books it is digitising without paying the creators of the images. Google said it is confident Google Books is fully compliant with international copyright law.

● NASA is celebrating the 20th anniversary of the Hubble Space Telescope. The telescope was deployed from the space shuttle Discovery on 25 April 1990. To view a gallery of online images, visit Hubble visit [www.nasa.gov/hubble](http://www.nasa.gov/hubble).



### Do you have a story?

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**LATEST NEWS ONLINE**  
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New compact digital camera from Leica due out in May

## LEICA REVEALS GPS-EQUIPPED COMPACT

**LEICA** has launched the V-Lux 20, a 12.1-million-pixel digital compact with a GPS tagging facility.

Due out in May priced £495, the V-Lux 20 features a 12x optical zoom designed to deliver the 35mm viewing angle equivalent of a 25-300mm zoom lens.

Built-in GPS tagging allows photographers to record the geographic coordinates of their location in the image's Exif file data.

'In addition, the V-Lux 20 can display the names of interesting sightseeing locations from 500,000 points of interest across 73 countries,' said a spokesman.

Also on board is an HD (1280x720-pixel) movie mode and 3in LCD screen carrying a resolution of 460,800 dots.

The V-Lux 20 boasts manual control over shutter speed and aperture, and will come in a kit that includes Adobe Photoshop Elements 8 imaging software.





A week of photographic opportunity

## PHOTO DIARY



© DENNIS STOCK/MAGNUM PHOTOS

### Wednesday 28 April

**EXHIBITION** Early Magnum – rare prints by early members of the Magnum agency, until 22 May at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. **EXHIBITION** Weegee, a 'major exhibition' by the renowned photographer, until 5 June at Profile Gallery, Cleveland TS12 1EG. Tel: 07903 548 554. Visit [www.profilegallery.co.uk](http://www.profilegallery.co.uk).

### Thursday 29 April

**DON'T MISS** Bluebell Walk (10am-noon) at Greys Court, Oxfordshire RG9 4PG. Tel: 01491 628 529. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

### Friday 30 April

**EXHIBITION** England, My England by Chris Steele-Perkins, until 28 May at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Visit [www.northumbria.ac.uk/universitygallery/](http://www.northumbria.ac.uk/universitygallery/).

**DON'T MISS** Digital Photography Workshops (10am-4pm) at Clumber Park, south of Worksop, Nottinghamshire. Tel: 07970 427 381. Visit [www.goingdigital.co.uk](http://www.goingdigital.co.uk).



© CHRIS STEELE-PERKINS

### Saturday 1 May

**EXHIBITION** London Calling – last chance to see work by Anna Fox, Stephen Gill and Nigel Shafran at James Hyman Gallery, London W1S 3PD. Tel: 0207 494 3857. Visit [www.jameshymangallery.com](http://www.jameshymangallery.com). **DON'T MISS** Flowering tulips, expected to last until the end of May at Long Garden, Cliveden, Buckinghamshire SL6 0JA. Tel: 01628 605 069. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

### Sunday 2 May

**EXHIBITION** Unseen Portraits: 1967-2009 by Paul Joyce, until 16 May at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit [www.proud.co.uk](http://www.proud.co.uk). **EXHIBITION** Scientists: Fellows of the Society by Anne-Katrin Purkiss, until 6 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit [www.dimbola.co.uk](http://www.dimbola.co.uk).

### Monday 3 May

**EXHIBITION** Glastonbury: 40 years by Liam Bailey, until 4 May at theprintspace gallery, London E2 8DL. Tel: 0207 739 1060. Visit <http://shows.liambaileyprojects.com>. **EXHIBITION** Raymond Depardon: Cities, first solo show by the Magnum photographer, until 20 June at PM Gallery & House, London W5 5EQ. Tel: 0208 567 1227. Visit [www.ealing.gov.uk/pmgalleryandhouse](http://www.ealing.gov.uk/pmgalleryandhouse).

### Tuesday 4 May LATEST AP ON SALE

**EXHIBITION** Beken of Cowes, features black & white images of ocean vessels, plus various classic cameras, until 13 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit [www.dimbola.co.uk](http://www.dimbola.co.uk). **EXHIBITION** Panoramic Visions by Jaspal Jandu, until 4 May at The Opus Gallery, London WC2E 8HN. Tel: 0207 240 6590. Visit [www.krakenopus.com](http://www.krakenopus.com).



## New figures reveal 66% increase MASSIVE RISE IN STOP AND SEARCH

**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

**POLICE** carried out 66% more stops and searches under Section 44 of the Terrorism Act in 2008/2009 than the year before, new Government figures show.

Police made 210,013 stops and searches under the controversial anti-terrorism legislation in 2008/2009. However, only 0.6% of searches led to an arrest and only nine arrests were in connection with terrorism.

Of all the searches, 94% took place in London – a rise of 83%.

The figures are contained in the Police, Powers and Procedures England and Wales 2008/09 statistical bulletin.

Architectural photographer Grant Smith, who was stopped while taking photos of a church in London last year, said: 'The figures released on Section 44 show the inefficiency of stop and search on photographers and image makers.'

In March, the Government once again attempted to reassure photographers that they are not being 'targeted' by police

officers under anti-terrorism stop-and-search powers (*News*, AP 27 March).

The Government's terrorism watchdog Lord Carlile recently confirmed to AP that he has called for Section 44 of the Terrorism Act to be abolished.

In January, the European Court of Human Rights ruled that Section 44 is illegal. The Home Office is appealing against the decision.

Last year, the Metropolitan Police rejected AP's Freedom of Information request for information about the number of people it stops under anti-terrorism laws after being seen taking photographs.

The magazine had sought figures on the number of people stopped under Section 44 of the Terrorism Act, specifically relating to photography.

However, such information is not recorded on the Met's database and so the Met declined the request claiming it would be too costly to compile.

Statistics released earlier this year indicated a 12% fall in counter-terrorism stops and searches in the 12 months to September 2009.

## All photographers urged to play their part ARE YOU DOCUMENTING THE ELECTION?

**OFFICIAL** election photographer Simon Roberts has once again called on the public to help him in his quest to create the first mass political photography project of its kind. Simon was appointed by Parliament as the nation's official Election Artist a few weeks ago (*News*, AP 10 April).

Simon has urged the general public to play its part in the project in the run up to the Election on 6 May. 'Alongside my own photos, I'm calling for members of the public to contribute their own photographs of political activity in their area,' he said.

He added: 'The general election is, by definition, a democratic process. Your contributions will add a vital collaborative

and democratic dimension to the project.'

The submitted photographs will be displayed on The Election Project online gallery and some will be exhibited in the House of Commons later in the year.

Images can be emailed, sent by text message or uploaded directly to the project's website at [www.theelectionproject.co.uk](http://www.theelectionproject.co.uk).

Using a hand-made Ebony 45S (4x5in) camera, Simon is set to explore the relationship between politicians and the voting public. Last month, he expressed concern that he may become an innocent victim of UK anti-terrorism laws when out taking photos in public.



## SNAP SHOTS

● Wannabe star spotters can track the movements of celebrities using a new software application available for users of the Apple iPhone that also supplies its picture agency creator with a wealth of potential images. Launched by UK picture agency Matrix Photos, CelebAround invites users to upload images and the location of stars they have seen, while a search facility allows the public to keep tabs on where they are. However, the £1.79 app also comes with a lengthy list of terms and conditions of use, such as an agreement not to submit images that abuse a person's privacy. Users also have to grant the developers exclusive licence to the pics.

● Photo enthusiasts will be able to try out the latest cameras at an Imaging Festival to be hosted by Park Cameras on 5 June. The retailer, which is based in Burgess Hill, West Sussex, will also give visitors the chance to sample the store's School of Photography for free. And there will also be 'bite-size' masterclass workshops and promotional deals. For details visit [www.parkcameras.com/imaging-festival](http://www.parkcameras.com/imaging-festival) or call 01444 237 070.



**Do you have a story?**

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## Ilford snapped up by private equity firm ILFORD TAKEOVER FUELS PRODUCT EXPANSION

**ILFORD** is set to expand its Galerie family of professional photographic inkjet papers and exploit markets outside the imaging arena.

The move is part of a growth strategy that follows Ilford Imaging Switzerland's recent acquisition by a private equity firm, according to Ilford's chief operating officer Lars Sommerhauser.

'We plan to introduce new media to the Galerie brand and to expand into new areas and markets,' Sommerhauser said in an interview with AP.

Ilford Imaging Switzerland was sold to a UK-based

investment company amid concerns that the imaging business has suffered a 'tough' time of late.

City-based Paradigm Global Partners LLP acquired Ilford Imaging Switzerland for an undisclosed sum from Oji Paper, based in Tokyo, Japan.

Commenting on the move, Sommerhauser said: 'The last few years have been tough for the imaging business as a whole, including Ilford. This announcement has injected a renewed sense of energy, and excitement within the company and provided the business with focus and direction.'

Ilford Imaging Switzerland is separate from Ilford Photo, which is owned by Harman Technology based in Cheshire.

Harman's managing director Steven Brierley said reinvigoration of Ilford under new ownership spells 'good news for the industry.'

Paradigm, which is based in London, said it believes there is scope for 'significant future growth and value creation'.

The Ilford name stretches back 130 years and became famous for its black & white films and papers.



Ilford Imaging Switzerland employs 270 staff.

Asked if he is concerned whether job cuts will follow the firm's takeover by Paradigm Global Partners LLP, Sommerhauser said: 'We don't expect that. We have gone through the cost-cutting and restructuring programme already.'

He added: 'The target is to focus on growth. We plan to win new customers and grow the business.'

## Consumer emulsion IMPOSSIBLE'S POLAROID 600 FILM RELEASED

**THE IMPOSSIBLE** Project's version of instant film, designed to be used on Polaroid's most popular consumer cameras, the 600 series, has gone on sale after a slight delay.

Last month, Dutch firm Impossible BV announced the launch of new black & white films for use in traditional Polaroid cameras (*News*, AP 3 April).

Initially, only the PX 100, designed for Polaroid SX-70 cameras, was available. Impossible held back the availability of the 600 film, which costs £16 for eight frames, due to 'unexpected demand' for PX 100.

In a statement, the firm said: 'While the previously released PX 100 Silver Shade may be considered to be more of an artistic material for the professional user, the new PX 600 Silver Shade film proves to be a much more convenient product for everyday use.'

Impossible says it expects its first 'colour' instant film, an ISO 100 version, to go on sale in June.



## HD movie trend ZEISS IN DSLR CINE LENS FIRST

**IN A FIRST** for Carl Zeiss, the company has developed a series of lenses specifically designed for HD-movie-equipped digital SLRs.

The seven Compact Prime CP.2 lenses will be out in Europe in June in Nikon F and Canon EF mounts. The new lenses are 18mm, 21mm, 25mm, 28mm, 35mm, 50mm and 85mm.

Zeiss says it has improved the ergonomics of the lenses, compared to a traditional optic. 'The longer focus rotation and the possibility for manual focus give users the flexibility they demand,' claims Zeiss.

The lenses cover the full 24x36mm image frame 'without vignetting', except for the 18mm optic, which, according to Zeiss, is not full-frame compatible.

For details visit [www.zeiss.co.uk](http://www.zeiss.co.uk).

## Crash pic off limits PHOTO OF CHILD BLASTED BY WATCHDOG

**A 'CLOSE-UP'** photograph of a policeman comforting children at the scene of a bus crash should not have been published in newspapers, the Press Complaints Commission (PCC) has ruled.

Ten schoolchildren were injured when a double-decker bus crashed into a railway bridge in Leicester last December. None of the children's injuries was serious.

A photographer took a picture of children being comforted by a policeman at the scene of the accident. However, a mother of one of the children in the photo complained to the newspaper watchdog stating that the picture, published on 12 December 2009, had caused her daughter further upset.

The PCC ruled that the *Nottingham Evening Post* and *Leicester Mercury* were wrong to publish the picture without parental consent. The newspapers believed that publication of the photo was in the public interest.

The *Leicester Mercury* had also argued that the photograph had been taken on the street and had not been accompanied by any private details of the children involved.

The watchdog upheld the mother's complaint. The PCC said that publication had breached its guidelines relating to photographing a child aged under 16 on issues involving the child's welfare.



AP  
THIS  
WEEK  
IN...

1916

Under the cloud of war, AP urged readers to exercise caution when taking photographs outdoors to 'avoid trouble with the police and military authorities' in case they were suspected of being a 'spy'. However, AP said certain subjects were relatively risk-free, among them being parish churches, ruined abbeys and castles. However, 94 years on, photographers cannot escape such perils. At the end of 2009, anti-terror police swooped on an award-winning architectural photographer who was seen taking pictures as part of a project to photograph the remaining steeple of Christ Church, Newgate, in the City of London. Nothing is sacred these days it seems...



## CLUBNEWS

Club news from around the country

### JOINT FYLDE PHOTOGRAPHIC SOCIETIES

The societies are staging an exhibition until 29 April at Solaris Centre, South Promenade, Blackpool FY4 1RN. The photographs will be joined by an exhibition of photos by members of art classes at local schools.

### MALLING PHOTOGRAPHIC SOCIETY

The society, which meets until the end of April, is staging an open day on 6 June that includes an exhibition of members' work and the chance to have a portrait taken. The event starts at 2pm in the Village Hall, Norman Road, West Malling, Kent. Visit [www.westmallingscameraclub.co.uk](http://www.westmallingscameraclub.co.uk).

## SNAP SHOTS

● Photographers can win a £2,000 bursary, plus the chance to have their work appear in *The Guardian*. The Joan Wakelin bursary invites photographers of all ages to submit a photo essay of up to 12 photos, along with a proposal for their chosen essay. The bursary is awarded to the photographer who presents the best proposal for a photo essay on an overseas social documentary issue, according to *The Guardian*, which administers the bursary with the Royal Photographic Society. The deadline for entries is 1 August 2010. Send your entry to Guardian Picture Desk, Kings Place, York Way, London N1 9GU. To download an entry form visit [www.guardian.co.uk/media/2010/mar/25/the-joan-wakelin-bursary](http://www.guardian.co.uk/media/2010/mar/25/the-joan-wakelin-bursary).

● A polar bear ran off with a photographer's tripod while he was photographing the animals in Alaska, newspapers have reported. Peter Haworth from Bristol said that he was on a photographic trip when the bear escaped with a fellow photographer's tripod. For the full story and to see a picture of the culprit, visit [www.telegraph.co.uk](http://www.telegraph.co.uk).



### Do you have a story?

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## Weston print sold in New York TEN-DOLLAR PHOTO MAKES A MILLION

**AN EDWARD** Weston print that a photographer snapped up for \$10 at a gallery in 1927 has sold for more than \$1m at auction. The photo, entitled 'Nautilus Shell' (right), fetched \$1,082,500, including buyer's premium, at Sotheby's in New York. This was more than double its top pre-sale estimate of \$500,000.

The print was once owned by a young photographer called Bernice Lovett, who bought the now-famous image at San Francisco's East West Galleries.

The print offered by Sotheby's was considered by auctioneers as the 'ideal early state of the image, on matte-surface photographic paper, affixed to a large mount that bears Weston's early pencilled signature'.

Sotheby's photographs sale raised more than \$5m.

Denise Bethel, head of Sotheby's Photographs Department, said the sale indicates the 'resiliency' of the market for photographs.



SOOTHEBY'S NEW YORK

## Parliamentary event delayed PHOTO COMP ON HOLD

**THE ANNUAL** parliamentary photography competition, which pitches MPs and peers against one another and is sponsored by Jessops, has been put on hold because of the general election.

Last year a record number of politicians battled for glory in the contest, which is organised by the All-Party Parliamentary Photography Group and takes place each spring.

A spokesman for Austin Mitchell MP, who chairs the group, said: 'We decided it wasn't really feasible to have it at the normal time. We are probably looking at some time in October or November, but we won't be setting anything in stone until after the election.'

More than 600 images were entered into last year's shoot-out, which invited politicians to submit up to ten images from their political or personal lives. Eight 'Judges' Choice' images won £100 for the charity Barnardo's, and the best images went on show in the Houses of Parliament and at selected Jessops stores nationwide.

## Scott Heavey wins 'photo finish' SPORTS TITLE FOR HEAVEY



SCOTT HEAVEY/IMAGES

**SCOTT** Heavey of Action Images narrowly beat Toby Melville of Reuters in what was described as a 'photo finish' to the Sports Photographer of the Year title recently. Scott also won the Sports Portfolio section. Sports Picture of the Year was awarded to Gareth Copley of PA Sports.

The awards are organised by the Sports Journalists' Association.



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# APReview

The latest photography books, exhibitions and websites. By Jeff Meyer

## Travelling light

By Philip Lee Harvey  
Until 1 May. AOP Gallery, 81 Leonard Street,  
London EC2A 4QS. Open Mon-Fri 10am-6pm,  
Sat noon-4pm. Tel: 0207 739 6669. Website:  
www.the-aop.org. Admission free

**PHILIP** Lee Harvey is certainly well travelled. In the past year alone he tripped his shutter in some 20 countries, working on commissions for clients such as

*National Geographic, BBC Lonely Planet, Vanity Fair* and the broadsheets. Now, the man with perhaps the greatest job in photography is displaying 40 of his favourite images at the Association of Photographers Gallery. Warm, atmospheric light is a hallmark of Harvey's photography, and this brief but stunning exhibition is a celebration of that, as well as 18 years of travelling to far-flung, exotic locations such as Bolivian salt flats, Cambodian rice paddies and remote Ethiopian villages. This is the final week, so catch it while you can.

## EXHIBITION



© PHILIP LEE HARVEY

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## BOOK

### Reuters: Our World Now 3

Thames & Hudson,  
paperback, 346 pages,  
£10, ISBN 978-0-500-28869-6



### YET AGAIN

Reuters' latest annual collection of its top images from the previous year does not disappoint. While last year's edition (of images from 2008) boasted the Olympics and the thrills of victory, the 2009 instalment is demonstrably more downbeat. Afghanistan dominates, as do the lingering economic problems, yet it is still compelling.

What's great about *Our World Now* is that it not only represents photojournalism at its finest, but it's



## BOOK



© CARL DE KEYSER, L'AMBIENT PHOTOGRAPHY



# CONDENSED READING

A round-up of the latest photography books on the market

also a fantastic record of events and trends, which can be difficult to keep track of in our fast-paced society and ephemeral news cycles. They say a growing percentage of Americans cannot remember the year in which the 9/11 attacks occurred. It sounds ridiculous, but when bombarded with change and constantly told to move on, is it really so absurd? This is the way we're moving, and compilations like *Our World Now* will only grow in importance as valuable pieces of history.



## Congo (Belge)

By Carl De Keyzer

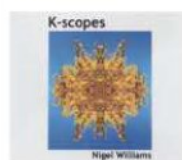
Lannoo SA, hardback, 352 pages, €49.95, ISBN 978-9020986822



**APART** from being one of the nicest photographers you will ever meet, Carl De Keyzer might also be one of the most intelligent.

Following on from his mega-concept series *Trinity* in 2008 and *God Inc* before that, de Keyzer now takes a long, hard look at the remains of his native Belgian presence in modern-day Congo.

De Keyzer spent ten months travelling through the country, often in dangerous territory, to show us the slow death of colonialism – at least in its old form. Tourist spots sit neglected, old cemeteries are reclaimed by nature and churches spring up in the remains of old buildings. The Magnum photographer's objective view clearly shows us a country in transition, which is even more impressive in the book's leather-bound, mammoth 36.8x27.4x4cm size. The pictures are large, with many of them printed over double-page spreads on thick paper stock. The price may seem a little steep, but it's worth it.



## ● IN ALMOST EVERY

**PICTURE 8** Photographs by Hironori Akutagawa, £24.95

This collection, culled from one of the earliest photo blogs, documents the story of Oolong, a Japanese rabbit whose unusually flat head was able to balance objects such as cakes, teapots and even a turtle. Is it great photography? No, but it's a lot of fun. If you don't love it, your children will. ●

## ● PHOTOGRAPHING PATTERN & DESIGN IN NATURE

By Arnold Wilson, £19.99 A&C Black offers

a number of specified how-to guides, and this is one of the best. Wilson talks you through lens choice, composition and exposure to help you get close and better exploit nature's wonderful patterns and symmetry. Excellent diagrams and sample images make this an inspiring manual to get you started. ● **K-SCOPES** By Nigel Williams, £19.95 Williams has created an intriguing series of images in which he's taken his subject, copied it, flipped and rotated it to create a picture reminiscent of the view through a kaleidoscope. This is one of the more unusual books we've seen in a while, and some of the subject choices are quite clever. Best of all, at the back of the book Williams shows us thumbnails of the original pictures from which he took his subjects. ● **BILLY AND ROLONDE** By Len Grant, £15

Writer and photographer Grant spent two years following a heroin addict, an asylum seeker and a homeless alcoholic on their journeys of survival and produced this first-person account, which is compelling for its intimacy and sensitivity. As standalones, many would question the images, but taken as a series to complement the text they draw you in.



# Letters

Share your views and opinions with fellow AP readers every week

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### BIRD MASTERCLASS

While on holiday in Spain earlier this year, I found myself out walking the bounds of Las Salinas (the salt pans), a wildlife conservation area near La Manga, camera in hand. Having previously read Paul Hobson's *Masterclass* on capturing images of red kites in flight (AP 9 January), I focused on some wading birds in the near distance. I then heard a commotion, and there above me was a flock of flamingos and a pair of shelducks in full flight. What a sight it was! I managed to grab a few quick shots, but being unprepared and a bit slow in reacting I forgot to set the AF to AI Servo. However, as it was set at AI Focus [that switches between single-shot and continuous AF] the results were not too bad.

On returning to my holiday retreat I re-read Paul's advice, and the following day put into practice some of his techniques. I now have a large portfolio of birds in flight, including flamingos, shelducks, avocets and black-winged stilts. I really did have a good time out there on the Salinas, thanks to Paul's *Masterclass*.

Since returning to the UK, I have resumed my quest to capture images of the local gull population – we have lots of them here at Goodrington Sands in Devon. I've included one of the images I took of the flamingos (right). Although the scan of the print went wrong (an ink problem, I believe), I think it is nevertheless quite effective.

**Bob Williams, Devon**



BOB WILLIAMS

### A SENSIBLE APPROACH

The letter from Ronald Walford (AP 17 April) states some really extreme scenarios for photographers, and we have yet to see a snapper put in prison. As far as children are concerned, few of us wish to take photos

of other people's kids out on the street. I have long advocated a sensible approach of using our cameras discreetly and carefully. New digital cameras are often smaller than older SLRs and I manage to keep a Leica and a couple of lenses in an old jacket, thus



\*IN A CHOICE OF COMPACT LASH, SO OR MEMORY STICK

avoiding the need for a telltale bag. As for the police, just keep an eye out. Take your shot and move on, that's my advice.

**Dave Murray, Derbyshire**

### FURTHER ADVICE

In *News*, AP 24 April, there is a full-page article on the relevance of the Data Protection Act to photographers. Although at first sight this Act doesn't seem to apply to us, the article advises us to use caution when shooting in public places.

This reinforces the point I made in my previous letter (AP 17 April) that when shooting in public we are subject to many complex laws, including, to my surprise, the Data Protection Act. So my advice remains the same: if you have to shoot in public, possibly in the presence of children, use caution and common sense or avoid the situation altogether.

**Ronald Walford, Kent**

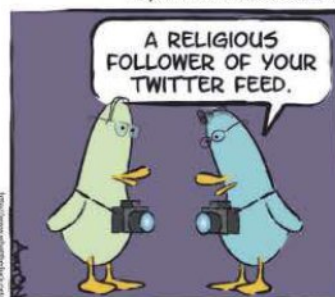
### LIFE WITHOUT JETS

I'll start by extending my sympathy to the many people who earn their living from air travel who have been affected by the ash cloud produced by the volcano in Iceland. However, I had not previously realised the full impact that air travel had upon my life.

I live in a city, so I don't expect peace and quiet; there is always that far-away rumble of city noise – or at least, I thought it was city noise. While I don't officially live under a flight path, the big jets do pass overhead at more than 35,000 feet, their contrails ceaselessly slicing through every blue sky, sunset and sunrise.

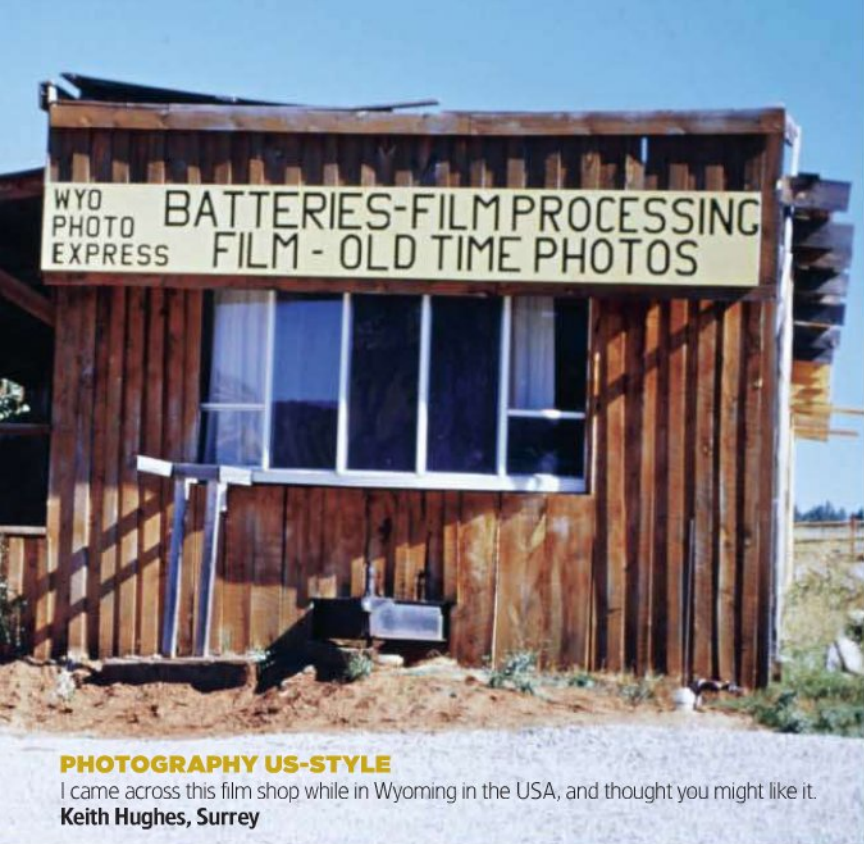
On a photographic trip to Snowdonia in North Wales recently, I experienced such peace and quiet as I never have before. I stood in a valley and all I could hear was the trickle of water, and the sounds of animals. Arriving home in bustling Wolverhampton, I discovered that the peace of Snowdonia had come with us. That omnipresent rumbling

## What The Duck



<http://www.whattheduck.net/>





### PHOTOGRAPHY US-STYLE

I came across this film shop while in Wyoming in the USA, and thought you might like it.  
**Keith Hughes, Surrey**

was absent, and for the first time in years I looked out of my window and witnessed a sunset that was not sliced up by contrails.

It was only the following day that I learned of the volcanic dust cloud and the grounding of the big jets. Of course, this peace will not last. The volcano will calm. The oppressive rumbling will start again. I had always thought that my home city was a dreadfully noisy place, but astonishingly, an Act of God has taught me that my bustling home city is actually a very quite and peaceful place to live.

**David Price, West Midlands**

### STICKING THE BOOT IN

I'm livid after reading your report on Boots refusing to print Joanna Ornowska's 'professional'-looking photographs (, News, AP 17 April). As an exercise in customer relations, it's up there with cutting up someone's negatives or memory card. What a harebrained assumption that just because a customer's photos don't look suitably amateurish, they may be some pro's work illegally downloaded from the internet – or even copies of images shot for a customer by a professional.

It's yet another potty example of how society has been turned on its head. If I had been in Joanna's shoes I'd have objected in an extremely vocal manner to the Boots employees who told her they didn't believe she'd taken the shots. That Boots can't accept many photographers are indeed capable of professional-style work despite their amateur status is, quite frankly, shocking. If this is now to become standard practice, then I predict many would-be Boots customers will be going elsewhere. Who could have foreseen the day when an excited amateur photographer, anxious to collect his or her prints from a photo lab, would have their integrity questioned as to the origins of those photographs?

**Mick Bidewell, Tyne and Wear**

### IT KEEPS ME SANE

In response to Elaine Bowman's love of colour photography (*Backchat*, AP 17 April), in my opinion colour should only be used for sunsets and flowers and for those houses I can't afford in estate agents' windows. Family groups, holiday shots and wedding albums: well, I've seen enough of a world drenched in rainbow hues and twisted by rose-tinted spectacles. Being a selfish mono-freak, I prefer to look under this pigmented skin and flush out the bones: the shape and form of what lies beneath. Elaine says she wants photos that show reality, but I wonder if I should bow down to this 'real' world that obviously suits her so much. As the astrophysicist Professor Jocelyn Bell Burnell insists, 'Forget about truth, which means different things to different people.'

I enjoy birdsong, so why then do I listen to artificial music? Are the compositions of Mahler better than what wildlife can offer? No, but they are different and express moods and emotions that allow my ego to survive within its own mind. I cannot live on bread and birdsong alone. For me, nothing is ever just black & white. And modern monochrome is not exactly black & white, either. There are cyanotypes and other subtle tones using hints of yellows and reds that give mono photographic prints a wide range of expression – and not just what is seen in everyday life.

Perhaps not wanting to accept the world as TV and Hollywood would like me to see it is a form of madness. Maybe Elaine is right: monomaniacs like me are out on a limb from what is considered normal. Pushing Kodak Tri-X until its grain resembles locusts swarming over a landscape is probably insane – but it stopped me going mad in a crazy, super-colourised, 'normal' world.

**Del Gaskin, Essex**

# BACK CHAT

## AP reader Melvyn Dover wants more Exif data – specifically names, dates and places

**RECENTLY** I decided to create some more shelf space for photo albums. The reason they're full at the moment is that they consist of rows of flip-up albums, each holding 100 6x4in prints. By using albums that hold 300 photos, I can make use of the full depth of the shelves as well as the length.

I'm going to put holidays in one series and car restoration in another. Going through the originals is bringing back plenty of memories, and it's surprising how much of what I've photographed is long gone, both in terms of the changing landscape and, sadly, relatives.

One thing I am trying to do is put the pictures in chronological order. This is proving harder than it should be because so many pictures are undated. Indeed, the only dates I've recorded are when I've inserted a piece of paper at the start of a particular period or set of photos.

The majority of those images that are difficult to date have been taken on film. With digital imaging, things are now different. It's quite easy to have the date printed on the picture, although this is a feature I switch off, preferring not to have a print with graffiti all over it. Yet it made me wonder why has no manufacturer made a printer that prints the date and time on the *back* of the photo? To my knowledge, this hasn't been done.

Think how useful this would be. My current task would be much easier and it would save a lot of guesswork. Nobody thinks they could possibly forget when they took a certain set of pictures, but believe me, it's perfectly possible. Changes give clues to which prints came before others, but sometimes things get blurred.

Thinking about this further, I began to ask, what of the future? Already cameras are appearing with GPS. So the direction the camera was facing at the time of the shot could be printed on the back and, of course, the location. In a further 20 years, someone with a map and information about coordinates could tell where the photo they found in the loft was taken.

Face recognition is another feature that has arrived, but largely only when it comes to cameras owned by 'authorised people', CCTV and so on. Most domestic cameras are at the stage of supplying smile and blink recognition as part of this technology. Yet how soon could it be before genuine face recognition arrives, which could allow cameras to link to an ID database? Do you want to know who that family member is in the photo? Then look on the Exif data on the back.

Perhaps in the near future Exif data will be printed on the back of prints as a matter of course. As well as the date and time, we'll be able to see where the photo was taken, and who is in it – all recorded automatically. Come on, manufacturers, give me some more Exif.



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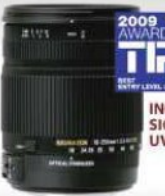
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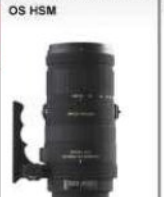
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# AndyRouse@AP

Thoughts from a wildlife photographer's world



**MOUNTAIN** gorillas are restricted to two isolated populations living almost entirely within national parks.

The Virunga population comprises some 380 individuals ranging across the Virunga Volcanoes region of Rwanda, Uganda and the Democratic Republic of the Congo. The Bwindi population, which numbers some 300 individuals, is mainly limited to Uganda.

The mountain gorilla has endured a combination of hunting, regional conflict, destruction of its forest habitat and capture for the illegal pet trade. These factors have led to a dramatic decline in gorilla numbers, although efforts by government, conservation organisations and local people are now leading to a small increase in numbers.

Loss of habitat is still the greatest threat. The two areas where the mountain gorillas survive are virtual islands in one of the most densely populated regions of Africa.

In 1991, WWF co-founded the International Gorilla Conservation Programme (IGCP) with Fauna and Flora International, the African Wildlife Foundation, and the protected area authorities of the governments of Rwanda, Uganda and the DRC. There was a 10% increase in the mountain gorilla population within ten years of the programme's launch, and that increase is continuing.

For more details visit [www.wwf.org.uk](http://www.wwf.org.uk).



## ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at [www.andyrouse.co.uk](http://www.andyrouse.co.uk) and read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp). You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

## Living the dream with mountain gorillas in Rwanda



© ANDY ROUSE

keeps drawing me back to the Virunga Mountains. I have a favourite silverback, called Lucky, of the Hirwa group. He got this name by mating with all seven of his females on the same day! Gorillas are special animals, and taking clients to see them, as I have done for several years, makes a major contribution to their conservation. So far, I have raised about \$250,000 (around £165,000) from my tours with partner WPS. This money gives the gorillas a value to the local economy and a reason to conserve them.

Rwanda does a great job of protecting them, and now I love the country as much as the gorillas. Most of us, to our shame, only know about Rwanda because of the terrible genocide of 1994. Well, that was a long time ago and now the country is clean, safe, and with a passion and zest for life that is infectious. I have some good friends in Rwanda, some of whom dedicate their lives to protecting the gorillas. I plan to do more for the country, particularly in terms of clean water, but so far every lead I have pursued has come to nothing. I will keep trying, though, as I really want to help.

Photographing mountain gorillas is an exhilarating experience and will be the subject of my next self-published book. This means I have to be quite disciplined when I am shooting in order to get a balanced coverage of gorilla life. Most photographers just take head shots and I have more than enough of these, so this year I will try to get shots of gorillas in their habitat – heaven forbid, but a cliché shot of *Gorillas in the Mist* would be perfect!

As far as gear is concerned, I am excited to be taking the Nikon D3S, as it will enable me to shoot at ISO settings I have never achieved before. I will have it set to 1600 as the minimum and then raise it as necessary. On the D3S I will use the 70–200mm VR II f/2.8 lens and will have the D3X as a second camera with the 24–70mm lens. The key is to travel light and to work fast, both of which are my trademarks anyway.

I am looking forward to living my dream and sitting a few metres away from my beloved mountain gorillas. I have some gorilla books on iPhoto that I made for the local schools and the trackers as a token of my thanks, and their smiles will make the trip extra special for me. Photography is only part of what I do. **AP**

## A LOVE AFFAIR WITH GORILLAS

So far, Andy has helped raise more than £150,000 for mountain gorilla conservation in Rwanda



**LAST** year I had an epiphany with my beloved mountain gorillas, as I photographed them when they were drunk! When we

arrived they had been drinking bamboo sap, which I am told ferments in the stomach and can cause this effect. Yep, it was something I thought I would never see and probably won't again. As I sit here writing this, in a few days I will be in Rwanda again and I can't wait to be out there.

My love affair with mountain gorillas started several years ago, and there is something about these gentle giants that



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# PHOTO INSIGHT



## DAVID CLAPP

Our landscape and travel expert. Based in glorious south Devon, David is represented by seven stock agencies worldwide

**David Clapp recalls a lucky purchase and how a band of mist on Glastonbury Tor gave him the chance to capture such ethereal contrast in this shot**

**AFTER** an Easter filled with warmth and sunshine, it's now the time of year to forget about drama and darkness and go off in search of colour. Blues, yellows and greens are at the peak of their saturation during the month of May, but don't forget to watch the weather for mist – a mesmerising monochrome spectacle that stops people in their tracks.

As daytime temperatures rise into the high teens, a clear night can still be rather cold with the air getting even colder in valleys. As the sun rises, the air can condense even more, thickening the mist significantly. Yet without that all-important contrast, mist is never at its most spectacular. Bright sunshine and shadow play are the key ingredients to my picture here – these, and the luckiest second-hand purchase I ever made.

Let me rewind to 2003. I am sitting in my water engineering van one lunchtime, covering my free-ad paper in pastry flakes, scouring the small print for second-hand photographic gear. 'Canon telephoto lens, 300mm 1:2.8L, £300', stated the ad. Hmm, I thought. I could do with a telephoto lens, if that's what it is. After nipping back to the office to do some online reading about this lens, I turned into a quivering jelly as I called the number.

'I'll go and get it. It's in a large leather case,' said the lady on the phone. After asking her to read out what it said on the lens, she decoded that it was exactly what I was looking at on my screen – a Canon 300mm f/2.8L, for only £300! This is vastly less than what they retail for in the shops. She told me she would be in the next day, so after an evening of pacing the house like an expectant father, there I was finally ringing the doorbell, almost shaking with anticipation.

'It's very good, apparently,' she said. 'My ex-husband left it here more than 18 months ago and I'm cleaning out some of his things. But don't try and knock me down. I want back the same amount he paid for it.'

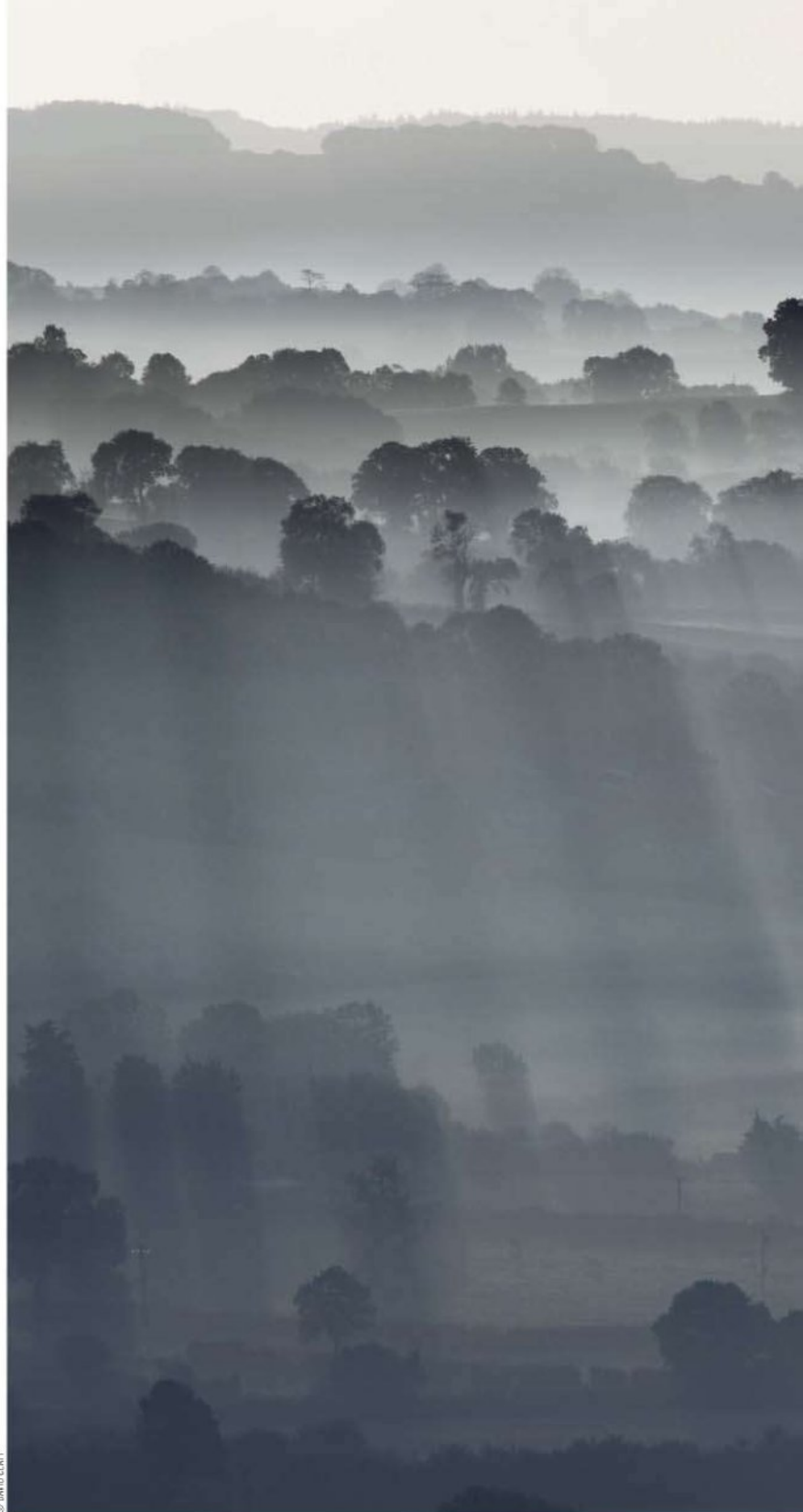
© DAVID CLAPP

'That's the amount he told you he spent,' I thought to myself. As I lifted it to my eye, this heavy lens seemed much lighter with one of the zeros knocked off the price.

'You don't have anything else, do you?' I said, while trying to contain my giddy excitement. Ten minutes later I was driving home whooping with delight. Do I keep it or sell it? Fortunately, I never sold it. After buying the 1.4x and 2x converters (which make the lens into a 420mm f/4 and 600mm f/5.6 respectively), this strange focal length became the ultimate long-range landscape lens.

So there I am, some six years later, sitting at the top of Glastonbury Tor in Somerset. I have a Canon EOS-1Ds Mark III and two

**'It's all about finding a viewpoint, good conditions and good technique, so watch the weather and give it a try this spring'**







additional lenses – a Canon 70–200mm f/4 L IS and a Contax 35–70mm f/3.4 – to shoot the scene. As the golden sun rose into the sky, I began ‘dancing’ around on top of the Tor – but only in terms of my focal length, unlike my New Age companions. With a band of thick cloud above I knew this contrast would not last long, so I started the shoot by switching between the zooms, varying the composition with different viewpoints.

As the sun dived for cover, I switched to the 300mm lens and attached the 1.4x converter (420mm) to keep shooting into the light. Leaving the tripod legs compacted to increase stability, I scoured the distant hills like a sniper. With a target in my sights,

I set the lens to manual focus and the camera to Live View. At 10x magnification, precision focusing of long lenses that used to be problematic has never been so easy.

One of the biggest issues with long-lens landscapes is that the autofocus needs contrast to work precisely and viewfinder focusing can be inaccurate. Air temperature reduces contrast to start with, so when you add some mist into the mix the problem is compounded even more. Using the Live View method with the screen magnified in 10x mode also means that on a still morning such as this, Live View can be used as a vibration monitor as well as for critical focusing. The longer the focal length, the greater the camera shake. With the camera

set to f/11 and 1/160sec, mirror lock-up engaged and cable release attached, it was simply a case of taking my hands off the camera and waiting until the 10x view showed the lens was perfectly still before taking a shot.

Finally, if you think your own camera and lenses will never give you the reach, a 70–300mm zoom with a 1.5x crop body gives a reach of more than an equivalent 450mm at 300mm. It’s all about finding a viewpoint, good conditions and good technique, so watch the weather and give it a try this spring. **AP**

To see more pictures by David Clapp visit [www.davidclapp.co.uk](http://www.davidclapp.co.uk)



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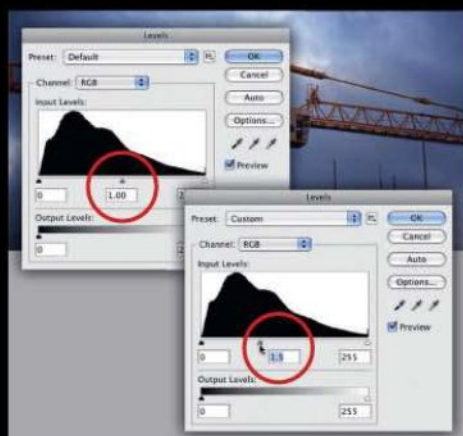
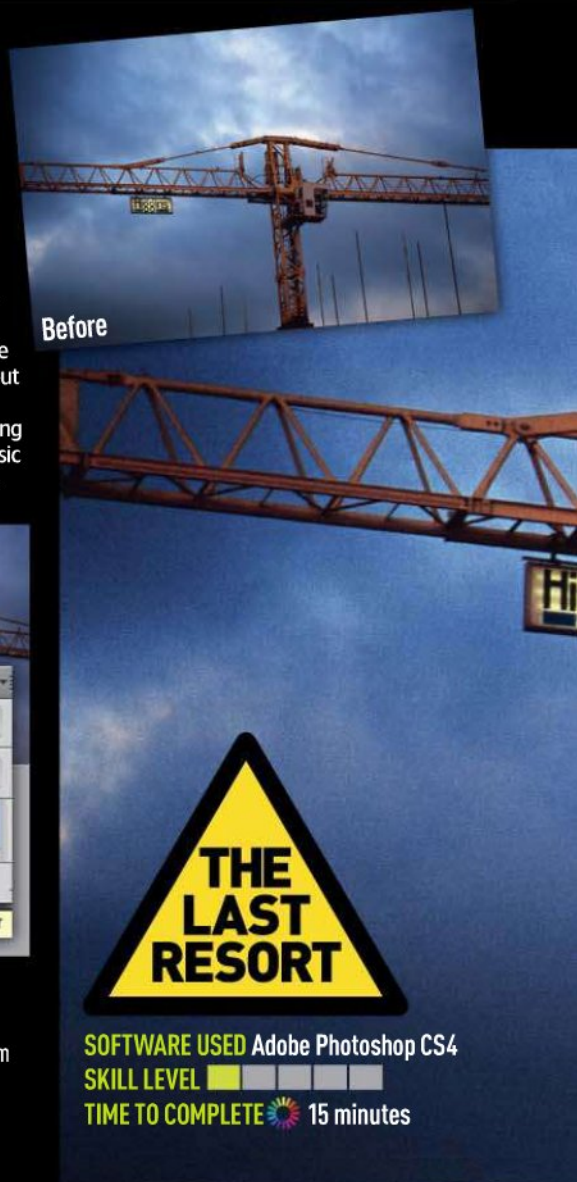
# Colour correction

With photographs sometimes failing to capture the true colours in a scene, **Chris Gatum** explains how to inject colour into a flat shot

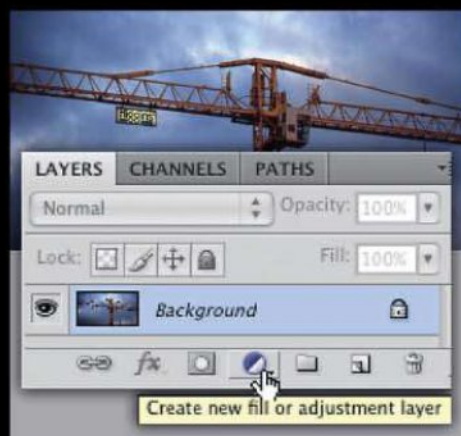
**THERE** are countless elements that need to be considered when you take a shot, and the more experienced you become the more you appreciate what it is you need to look for. Yet with so many variables there is always going to be a very high risk that one or more of them is 'not quite right'.

If you haven't specifically set out to take a certain shot, 'chance' will inevitably play a part in what you achieve. The image here is a case in point. I hadn't

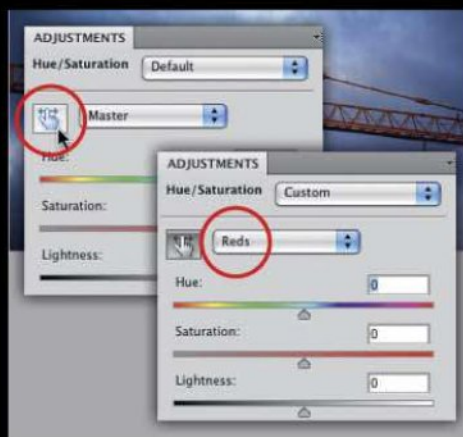
set out to take this photograph – I simply had a compact camera with me when I saw this crane as the overcast sky began to break. I liked the way the dark blue/black sky contrasted with the orange crane – a classic colour combination – but the use of a high ISO with dull, overcast lighting (apart from the breaking clouds) was always going to be conducive to a 'flat' shot. However, the basic idea was there – it just needed to be drawn out.



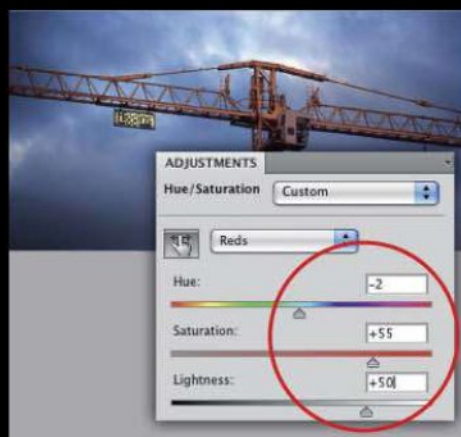
**1** To emphasise the crane I'll trim away some of the sky using the Crop tool. With the image cropped, it's time to bring out the crane. Looking at the histogram (in the Levels palette), I can see that I've got a full tonal range, which is great. I could move the middle Levels slider to the left to lighten the crane, as demonstrated here, but this lightens the whole image, whereas I only want to adjust the crane.



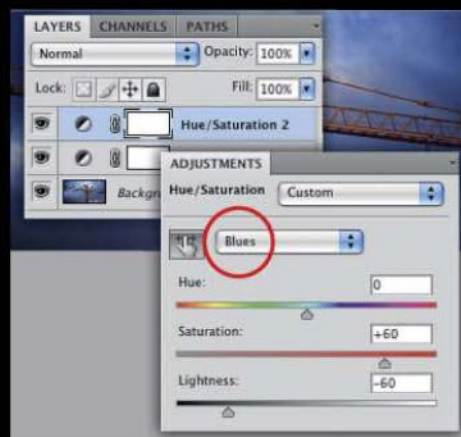
**2** To do this, I'm going to add a Hue/Saturation adjustment layer by clicking on the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette and choosing Hue/Saturation from the drop-down list. Alternatively, choose Layer>New Adjustment Layer>Hue/Saturation from the top menu.



**3** As I only want to make changes to the crane, in the Hue/Saturation adjustments window I'll click on the small hand icon. This lets me click on the image itself to select a specific set of colours to adjust. In this case, choosing the crane changes the colour range from Master (the entire image) to Reds.

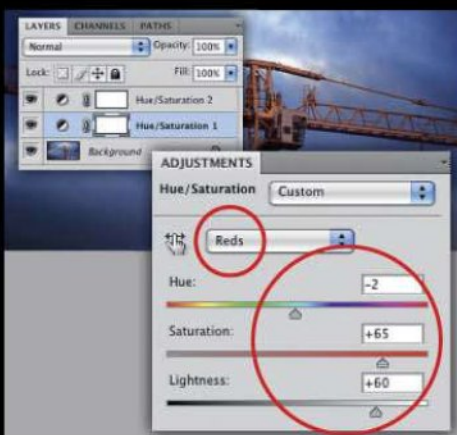


**4** Now I can use the Hue, Saturation and Lightness sliders and they will only alter the colour range selected. For the crane, I've set the Hue to -2 to add a touch more red, the Saturation to +55 and the Lightness to +50. Adjusting the Saturation and Lightness by around the same level will both intensify and lighten the colour, which prevents it looking oversaturated or washed out.

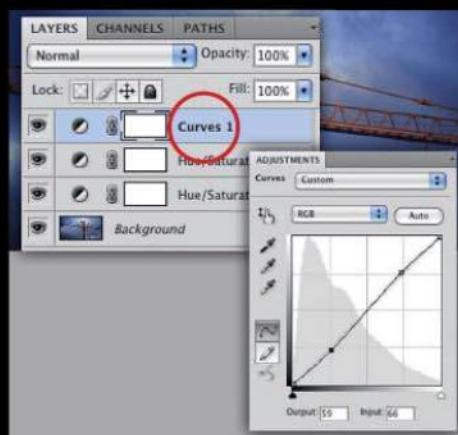


**5** The crane is looking better, but to really make it stand out I want the orange to 'pop' against the sky, so that means intensifying the blue background. Again, I'm going to use a Hue/Saturation adjustment layer, this time clicking on the sky to select Blues as my colour range. Keeping the Hue set at 0, I've increased the Saturation to +60, and decreased the Lightness to -60.





**6** Adjusting the sky has the visual effect of weakening the orange of the crane, but this is the great thing about adjustment layers – you can go back and fine-tune each layer without degrading the image. So, returning to my first Hue/Saturation adjustment layer (the crane), I can select Reds as my colour target and re-adjust the settings I made during step 5. In this case I increased both the Saturation and Lightness by 10, to +65 and +60 respectively.



**7** To finish off, a Curves adjustment layer adds some overall contrast. The Curves adjustment is placed at the top of the layer stack so it affects all the layers underneath it, and a gentle 'S'-shaped, contrast-boosting curve is created in the adjustment window. With these three simple adjustments the picture has been transformed from what the camera was looking at into what I envisaged when I 'saw' the shot.



### ISOLATING A SPECIFIC RANGE OF COLOURS

Using the Hue/Saturation 'colour picker' to isolate a specific range of colours to adjust is a quick and easy way of radically altering the colours in an image. Here, for example, I clicked on the crane, as described in step 4, and adjusted the Hue to +30. Immediately, the crane has changed from an orange colour to yellow, without any complex masking or selections.





Emperor penguins and setting sun, Weddell Sea, Antarctica  
Inset: Tourists photographing a solitary emperor penguin, Weddell Sea, Antarctica





# The facts of Life



National Geographic's **Frans Lanting** talks to **David Clark** about how the digital revolution is affecting nature photography and the role of the nature photographer in the 21st century

**IMAGES** of Frans Lanting usually show him photographing exotic wildlife species while on assignment in the world's most remote locations. Today he's in unfamiliar surroundings at the heart of London's concrete jungle. He's here to attend the UK premiere of *Life: A Journey Through Time* at the Barbican Centre. It's a unique multi-media presentation featuring his images, accompanied by the music of Philip Glass. The photographer is to be the guest of honour at the performance.

Lanting, widely acknowledged as one of the world's foremost nature photographers, is now 58. Although it's more than 30 years since he left his native Netherlands to live in California, his Dutch accent is still strong. Interviewing him has been described by one journalist as like 'stalking a highly alert, rather fastidious bush baby.' However, when we meet I find him approachable and forthcoming, but someone who chooses his words carefully.





Technique Depth of field



River in lowland rainforest,  
Danum Valley, Sabah, Borneo





We begin by talking about Life: A Journey Through Time, one of the most ambitious photography projects ever attempted and one that took seven years to complete. It aimed to tell the history of the Earth, and particularly how life on Earth evolved, through images of species, locations and natural phenomena such as volcanoes and geysers that have remained unchanged for millions of years.

'With this project, I aimed to cross that gap between a naturalist's appreciation of the world and a scientific understanding of life, and the two, of course, need to relate to one another,' Lanting explains. 'Sometimes it seems that scientists are their own worst enemies. They keep dredging up the facts and figures, but people don't respond to facts and figures all that well. You need to frame things in terms of stories. That's how people have absorbed an understanding about the world for tens of thousands of years.'

'My mission became to turn the facts of life, if you will, into compelling stories. I wanted to get across the idea that evolution and the past of life on Earth is not just the domain of scientists who are looking



ALL PICTURES © FRANS LANTING

Red lechwe females at night, Luangwa Valley, Zambia

**'My mission became to turn the facts of life, if you will, into compelling stories. I wanted to get across the idea that evolution and the past of life on Earth is not just the domain of scientists who are looking at fossils'**

at fossils. I wanted to use photography to capture these echoes from the past as single images. These echoes are everywhere, not just in exotic places like Brazil; you could go around Britain, for instance, and find spectacular and really interesting situations. It's all to do with the way you look at things, your point of view.'

During his 30-year career, Lanting has always aimed to challenge the accepted boundaries of nature photography. He's pushed at the limits of what can be achieved technically and has used his photography as a force for positive change by raising awareness of environmental issues.

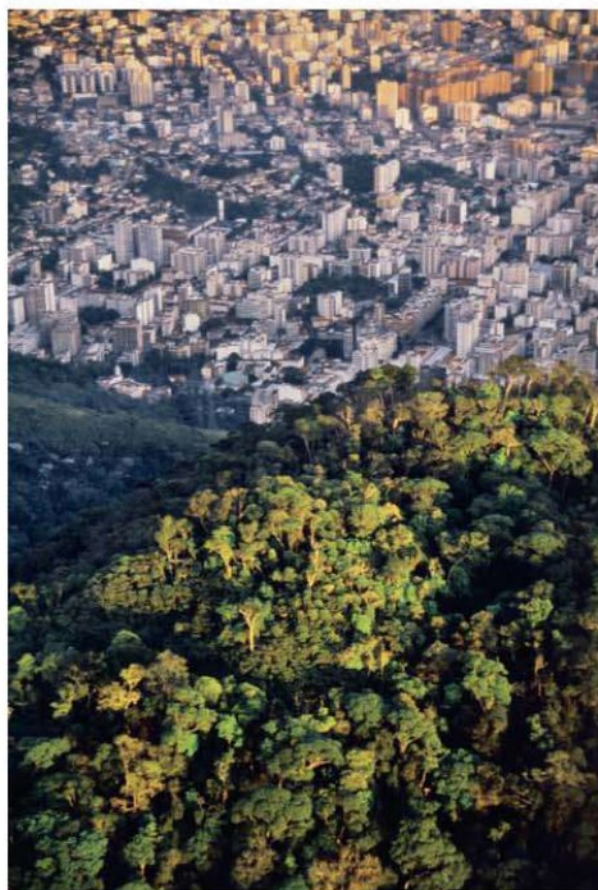
However, Lanting says that nature photography today is undergoing major changes. These changes are affecting not only what and how we photograph, but are also transforming the way we access and consume images.

'Photography has been affected by the digital revolution more than any other profession I can think of,' he says. 'It has changed not just the way we capture images, but it has also dramatically altered the way we process and distribute images.'

'When I started my career I had a shoulder bag, a camera and two or three lenses that I purchased second-hand at a flea market. That's hard to replicate now, because you need more sophisticated and expensive camera kit, as well as computer hardware and software and all kinds of communication equipment. It's much more complicated than in the past.'

'At the same time, digital technology has enabled us to do things that simply wouldn't have been possible five or ten years ago. For instance, the sensitivity in camera sensors has increased dramatically in just the past couple of years. It's astonishing to be able to work in low light, in dim forest conditions, without having to resort to fill flash. It has opened up all kinds of opportunities that weren't there before.'

However, while digital technology has brought great benefits to nature photographers, the ability to manipulate images at the post-capture stage has also undermined the apparent 'truth' of the nature image. While reputable magazines such as *National Geographic* insist on seeing the



Atlantic rainforest next to city sprawl, Rio de Janeiro, Brazil





**Left: Road-killed giant anteater, near Emas National Park, Brazil**

**Right: Subsistence farmers planting rice on a freshly burned hillside, eastern Madagascar**



**Below: Laysan albatross regurgitating bottle cap while feeding a chick, Midway Atoll, Hawaiian Leeward Islands**

**'For me, it's vital that images of the natural world are authentic, because if we jeopardise that bond then the general public may conclude that it isn't worth investing any emotion or supporting any causes. That would be a real tragedy'**

unaltered raw files of images that are published, many don't. For Lanting, it's an area of serious concern.

'Photographers have always applied means to enhance their point of view,' he concedes. 'It starts with where you stand, what lens you use and what depth of field you apply, and it ends in the traditional or digital darkroom. Unfortunately, when it comes to photographs of nature, there are a number of photographers who have decided that they can change things deliberately without disclosing what they did.'

'These images then get passed on to agencies and are licensed, and they merge in the marketplace with more documentary images. This has led to an erosion of the believability of the profession at large. At the same time, there's less and less experience among photo editors and art directors about what is real and what's been manufactured, and that bothers me. For me, it's vital that images of the natural world are authentic, because if we jeopardise that bond then the general public may conclude that it isn't worth investing any emotion or supporting any causes. That would be a real tragedy.'

Digital technology is also changing Lanting's work in other ways. 'The budgets that book and magazine publishers have available to underwrite original work are definitely decreasing,' he says. 'Every publisher is looking at a loss in revenues because advertising isn't holding up any more. It's not just due to the economic

recession, as these are structural changes.

'The shift from print-based publishing to internet communications is causing most of them to lose revenues and that's affecting the kind of work that's commissioned. It will be very interesting to see how this evolves, because in 2010 we're going to see a couple of other devices in addition to the Apple iPad that will create new platforms for high-quality visuals.'

Whether publications are print-based or internet-based, nature photography is an increasingly popular genre, as demonstrated by high-profile competitions such as the Veolia Environnement Wildlife Photographer of the Year competition. However, it's becoming increasingly clear that the most important fact about nature today is that it is under serious threat.

Despite the consciousness-raising work of scientists, environmentalists and nature photographers, the planet faces a tide of problems with which we're all familiar. The pace of global warming, deforestation and species extinction is increasing and all are likely to have serious consequences for the Earth's future. Given the current situation, how does Lanting see the role of the nature photographer in the 21st century?

'That's a good question,' he says, pausing briefly. 'I don't think that it's sufficient to continue to pursue beauty for its own sake if it's not connected with larger issues we are facing, but it's definitely part of my mission to use images of beauty as leverage for







contributing to positive change.

'I look at myself as a messenger, as a journalist if you will, covering a pretty broad area of science and environmental issues. My goal is to enhance and to push forward work that others are doing who may not have the same access to media that I have.'

Lanting works actively with various non-governmental organisations and serves as an advisor on the boards of WWF and Conservation International. 'I have never looked at the natural world as something that exists by itself,' Lanting continues. 'My background is in economics so I've always looked at the connections between the natural world and the human environment that surrounds nature, no matter where you go on the planet. So every project that I can think of that I've created over the past two or three decades, no matter whether it's been personal or assigned, has always had a dimension that aims to visualise the relationship between the natural and man-made world.'

Lanting acknowledges the continued and increasing popularity of nature photography, but doesn't necessarily believe that standards are improving. 'Yes, there's been a remarkable proliferation of photographers and their collective output has increased dramatically in the past 10-15 years,' he says, 'but much of it tends to be derivative or repetitive.'

He believes that the way forward is for nature photographers to become much more actively involved in concentrating on particular issues and supporting environmental and wildlife organisations. 'I would like to make a case for photographers making more specific commitments to issues,' he says, 'especially those folks who don't have to depend on photography for a livelihood.'

'I would argue that if you connect your personal passion or pleasure in being out there with helping a cause, it can be a really powerful way to motivate yourself. It will also contribute to something that goes way beyond what you see in your viewfinder.' **AP**

## LANTING'S KIT

**Frans has been working solely with digital equipment for the past six or seven years**

'I still have a few rolls of film in my refrigerator and I still have some cameras that use film, but I haven't actively been exposing images on film since 2003-2004,' says Frans.

'I've worked with Nikon cameras for a long time and they suit me fine. I use various different Nikon models, ranging from the D3X to more compact cameras. I think there is a niche and a use for them all, including the D90, which is a wonderfully compact camera. I don't buy into this debate about whether Canon cameras are better than Nikon, as technology is evolving so rapidly. Ultimately, I don't think the impact of your work depends on whether you use camera A or camera B.'

For more about **Life: A Journey Through Time**, including details of how to buy the book and Frans Lanting's photography workshops, visit [www.franslanting.com](http://www.franslanting.com)



## Amateur Photographer's... ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

# Three Boys at Lake Tanganyika

by Martin Munkácsi

**Martin Munkácsi's** dynamic 1930s photograph inspired Henri Cartier-Bresson, who in turn influenced generations of photojournalists. **David Clark** finds out what makes the image so special

**MARTIN** Munkácsi's 'Boys at Lake Tanganyika' is the most famous image by someone who, at the height of his career, was one of the most highly paid photographers in the world. While undoubtedly a brilliant photograph in its own right, it partly owes its iconic status to the high praise given to it by Henri Cartier-Bresson.

'In 1932, I saw a photograph by Martin Munkácsi of three black children running into the sea and I must say that it is that very photograph which was for me the spark that set fire to fireworks... and made me suddenly realise that photography could reach eternity through the moment,' said Cartier-Bresson. 'I couldn't believe such a thing could be caught with the camera. I said damn it, I took my camera and went out into the street.'

Munkácsi's picture was made possible by the technological advances and new stylistic

approaches being pioneered in the late 1920s and early '30s. This was a period of rapid change in photography. New cameras such as the Leica I, introduced in 1925, combined with the increased sensitivity of film emulsion, were making new kinds of images possible.

At the same time, photography was moving away from the painterly 'pictorialist' images that dominated the early years of the century and into the sharper, more distinctively photographic style of 'straight' photography.

When the image was shot, Munkácsi (born Márton Mermelstein in 1896) was 34 and one of the most accomplished magazine photographers working in Germany at that time. He had moved there from his native Hungary in 1928 and was regularly working on assignments for the leading German magazine *Berliner Illustrierte Zeitung* (*BIZ*). He later went on

to have a major influence on fashion photography, working for magazines including *Harper's Bazaar* and *Life* after emigrating to the USA in 1934.

His approach to photography was summed up in an article called *Think While You Shoot*, published in a 1935 issue of *Harper's Bazaar*: 'Never pose your subjects. Let them move about naturally. All great photographs today are snapshots,' he wrote. 'Take back views. Take running views. Our cameras today allow us one-thousandth of a second. Pick unexpected angles, but never without reason.'

'Boys at Lake Tanganyika' shows the graceful forms of three black boys in near silhouette against the white surf as they run towards the water. It captures a sense of excitement and freedom, and although shot with the boys running at speed, all the elements combine serendipitously. Capturing movement was central to Munkácsi's style; he often photographed people running or jumping and frequently used beaches as his location.

Munkácsi's cropping is tight, though not so severe as to exclude the hand of a fourth boy on the left side of the frame. It's easy to see how the energy in the image would appeal to Cartier-Bresson, who went on to capture many such beautifully timed 'decisive moments'.

Nevertheless, it's worth noting that the image is perhaps not all it seems. First, the location is open to question. Munkácsi is reputed to have photographed the scene at Lake Tanganyika in 1930, while on assignment in Africa for *BIZ*. The job involved documenting how traditional life in Liberia was changing in the 20th century. However, Lake Tanganyika is located between Burundi, Democratic Republic of the Congo, Tanzania and Zambia, and is more than 2,000 miles from Liberia.

To add to the confusion, the picture is sometimes simply titled 'Liberia, 1930'. Whatever the true location, the photograph did not fit in with the documentary nature of Munkácsi's other images of Liberia. It was not published until the following year, in the French arts magazine *Arts et Métiers Graphiques*.

It is also perhaps not the direct



**Left: Martin Munkácsi taking a shot of a diver for *Harper's Bazaar*, at Long Island, USA, 1935**

**Right: 'Liberia, 1930'. Martin Munkácsi is reputed to have taken this image on the shores of Lake Tanganyika, which is some 2,000 miles from Liberia**





© ESTATE OF MARTIN MUNKACSI. COURTESY HOWARD GREENBERG GALLERY, NYC





© ESTATE OF MARTIN MUNKÁCSI. COURTESY HOWARD GREENBERG GALLERY, NYC

'Summer Camp,  
near Bad Kissingen,  
Germany, 1929'

product of the age of the miniature camera. The picture's informality suggests it was shot using one of the new generation of 35mm cameras, as used by Cartier-Bresson and other photojournalists of the period. However, Munkácsi rejected the use of cameras that produced anything smaller than a 9x12cm negative and it seems very likely that this image was shot on large-format equipment.

Finally, although Munkácsi's photograph has rightly been praised for its composition, it's unclear quite how much the framing was altered in the darkroom. He admitted to often severely cropping his images, declaring in 1935 that, 'The photograph you see signed with my own name is sometimes only a fraction of the original photograph.' The difficulty of capturing the boys moving at speed on the cumbersome large-format cameras Munkácsi preferred makes it possible that the photograph we know was only part of the original image.

Nevertheless, despite uncertainty about where and how it was created, Munkácsi's photograph is today considered a landmark in the history of photography. It not only ignited the photography of Cartier-Bresson, but, through Cartier-Bresson's influence, also countless other photojournalists in subsequent generations. **AP**

**'The photograph  
you see signed with  
my own name is  
sometimes only  
a fraction of the  
original photograph'**

#### BOOKS AND WEBSITES

**Books** The best book about Munkácsi currently available is *Martin Munkácsi*, edited by FC Gundlach and published by Thames & Hudson. It contains more than 300 images from throughout his career, plus biographical essays.

**Websites** Useful information and links on Munkácsi can be found on [www.wikipedia.com](http://www.wikipedia.com) and [www.answers.com](http://www.answers.com). A number of Munkácsi's images can be seen on the Howard Greenberg Gallery website at [www.howardgreenberg.com](http://www.howardgreenberg.com).

## Events of 1930

### 18 February

Clyde Tombaugh, an American astronomer, confirms the existence of Pluto

### 12 March

In India, Mahatma Gandhi begins the Salt March, a 200-mile protest march against the British monopoly on salt. It begins a period of civil disobedience that leads to the Indian independence movement

### 6 May

An earthquake measuring 7.2 on the Richter scale occurs in Salmas, Persia (now Iran), resulting in more than 4,000 deaths

### 24 May

Pioneer aviator Amy Johnson becomes the first woman to make the 11,000-mile solo flight from England to Australia

### 13 July

The inaugural FIFA Football World Cup begins in Uruguay

### 14 September

In the German elections, the National Socialists continue their rise to power and become Germany's second largest party

### 5 October

The British Airship R101 crashes in France on its maiden voyage, killing 48 people

### 2 November

Haile Selassie is crowned the Emperor of Ethiopia. His reign lasts until he is deposed in 1974

### 2 December

US President Herbert Hoover tries to encourage growth in the economy during the Great Depression by requesting Congress to approve a \$150million public works programme







# SIGMA



## OUR WORLD

**Tom Servais:** Born in Miami in 1953, Servais moved to California at the age of 20 to 'find himself' and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.

*Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM,  
1/1,000-second exposure at f/6.3.*

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## Round four **In bloom**



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# APOY10

## AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

In association with Canon

**Canon**

subscribe 0845 676 7778

**AFTER** three rounds, the Amateur Photographer of the Year 2010 competition, in association with Canon, is already one of our most successful contests. The number and quality of entries has been staggering, and our judges have not taken their task lightly.

Having just published the results of our **rain and bad weather** round (AP 24 April), it now seems only fitting that we announce the start of our fourth round, **In bloom**. This, of course, is that magical time of year when all the drab browns of winter turn green again and colours burst from every corner of your garden. For this round we simply want you to capture the season's many colours and shapes. There are numerous ways to go about it, and on pages 34 and 35 we've offered some tips and reminders to help get you started.

We would also like to remind everyone that it is vitally important to include a daytime telephone number and address so we can contact you in the event that you are shortlisted or win the round. Please also remember to include details of your image in your email entries so we can judge your image accurately. Without a sentence explaining what your picture shows, our judges have to guess – and they may guess wrong! If you visit the link below you will find all the rules for entry, terms and conditions and the disclaimers that must be copied and pasted into an email entry.

Remember that the top 50 pictures each month all receive points on our league table, and the top 30 are printed in the magazine. Persistence pays off in APOY.

Be sure to look for the results from our current round, **Everyday People**, which will be published in AP 29 May.

**How to  
enter  
via email**

For full details of how to enter via email and terms and conditions visit  
**[www.amateurphotographer.co.uk/apoy10](http://www.amateurphotographer.co.uk/apoy10)**



# Round four

# In bloom

Please  
see p35  
for details  
on how to  
enter

In association with Canon

**Canon**

As the winter doldrums recede beneath a blanket of bold colours, many of us find ourselves reaching a state of photographic nirvana. At no other time of year are so many interesting subjects sitting on our doorstep. So now, having been huddled indoors during what has been one of the coldest winters in years, we want you to venture out and explore the world that's in bloom.

Spring takes many shapes and colours. You may want to study the form and rich saturated colour of a tulip in your garden. Or perhaps you want a wider shot of a magnolia tree in all its glory. A tree branch full of leaf buds offers the opportunity for leading lines, while a shot of workers arranging plant displays at your local garden centre might offer an interesting documentary take on the theme.

There are numerous possibilities for subjects and how your image could look. Experiment with your focal length. Don't simply take a picture as you've always taken it or seen it done. Go close. Go wide. Try different vantage points. You'll know the correct composition when you see it. On the right we've offered some tips and reminders to help get you started.

## Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Islands in the Stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain and bad weather	6 Mar	26 Mar	24 Apr
Everyday people	People in their environment	3 Apr	23 Apr	29 May
In bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets and sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or white	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec



### Keep it clean

A clean background is the linchpin to any successful flower portrait. If your background is cluttered with clashing shapes and colours, it will distract the viewer's attention from your subject. Whether you're shooting indoors or out in your garden, try putting a piece of coloured card behind your subject. In this example, note how the blue background complements the flower and helps it stand out in the composition.

### Speed

When moving in for a closer look at a flower, even the slightest breeze can cause your subject to move and ruin your perfect shot. Because of this you will want to use as fast a shutter speed as possible, but hopefully at least 1/200sec. If the light is poor, try increasing your ISO to 200 or 400.



### Think outside the flowerbox

Capturing spring colours doesn't have to involve a vase or pot and getting in close. Sometimes a wider angle can reveal a multitude of colours and put them in a context that helps tell a story, such as this shot of a small flower market. Going in close on one of these flower displays would have made a nice image, but one that we have all seen before. Taking a wider view offers context and gives the image something different.



# 1st prize

Our first-placed winner will receive Canon's EOS 50D and EF-S 60mm f/2.8 macro USM lens kit, worth £1,399.99. The EOS 50D features a 15.1-million-pixel APS-C CMOS sensor, Digic 4 processor and captures 6.3 frames per second with continuous bursts of up to 90 JPEGs.

It also offers an ISO range of up to 12,800, making it perfect in low-light conditions. The EF-S 60mm f/2.8 macro USM is the first true macro lens in the EF-S series. It has an effective focal length of approximately 96mm in 35mm format, and offers high corner-to-corner resolution, contrast and image quality.

Worth  
£1,399.99  
RRP



# 2nd prize

Our second-placed winner will receive Canon's versatile PowerShot SX20 IS compact camera, worth £389. Boasting a 12.1MP CCD sensor and a 20x wideangle (28mm) zoom lens with IS, the SX20 also features HD movie capability, face and motion detection, and a hotshoe for external flash.

Worth  
£389  
RRP



Worth  
£159  
RRP

# 3rd prize

Our third-placed winner will receive Canon's 12.1MP PowerShot A3100 IS, worth £159. This slim digital compact packs a big punch, and features a 4x optical zoom with Optical Image Stabilizer, a 2.7in LCD, Motion Detection Technology, Smart Auto and Easy Modes, Super Vivid & Poster Effect, face detection and capability for VGA movies.

## AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION Entry form

After you've read the rules, send your entry to:  
**In Bloom, Amateur Photographer, IPC Media,  
Blue Fin Building, 110 Southwark Street, London SE1 0SU**  
**CLOSING DATE 28 MAY 2010**

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

**RULES** ENTRANTS MAY SUBMIT ONLY ONE PHOTOGRAPH PER MONTH, AS AN SRGB JPEG FILE THAT IS AT LEAST 2,700 PIXELS ALONG ITS LONGEST DIMENSION, AN UNMOUNTED PRINT (MAX SIZE 210x297mm) OR SLIDE (NO GLASS MOUNTS PLEASE), IN COLOUR OR BLACK & WHITE. 2. THE ENTRANT'S NAME, ADDRESS AND DAYTIME PHONE NUMBER MUST BE ATTACHED TO THE SLIDE MOUNT OR THE BACK OF THE PRINT. 3. YOU MAY ONLY SUBMIT DIGITAL FILES BY EMAIL (NO CDS/DVDS). WHEN SUBMITTING A DIGITAL FILE, THE FILE NAME OF YOUR IMAGE MUST BE YOUR FIRST NAME AND SURNAME, THE SUBJECT LINE OF YOUR EMAIL MESSAGE MUST STATE THE ROUND NAME AND YOUR NAME ONCE AGAIN, AND THE BODY COPY OF YOUR EMAIL MUST INCLUDE YOUR NAME, ADDRESS, DAYTIME TELEPHONE NUMBER, THE CAMERA MODEL, LENS AND EXPOSURE DETAILS. 4. 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THIS COMPETITION IS OPEN TO BONA FIDE AMATEUR PHOTOGRAPHERS AND STUDENTS ONLY. THAT IS, ENTRANTS SHOULD NOT EARN MORE THAN 10% OF THEIR TOTAL ANNUAL INCOME OR £5,000 ANNUALLY FROM PHOTOGRAPHY. 11. EMPLOYEES OF IPC MEDIA AND CANON, AND THEIR FAMILIES, MAY NOT ENTER THIS COMPETITION. ENTRIES ARE JUDGED BY AP AND CANON STAFF. 12. THERE IS NO AGE LIMIT FOR ENTERING, AND INTERNATIONAL ENTRIES WILL BE ACCEPTED. 13. PRIZES ARE AS STATED AND NO CASH OR OTHER ALTERNATIVE CAN BE OFFERED TO THE MONTHLY PRIZES OR OVERALL PRIZE. 14. PRIZE VALUE CORRECT AT TIME OF GOING TO PRESS. CANON HAS THE RIGHT TO SUBSTITUTE THE PRIZE FOR A SIMILAR ITEM OF EQUAL OR HIGHER VALUE IF THE STATED PRIZE IS NOT AVAILABLE. NO MONEY CAN BE ADDED TO THE OVERALL PRIZE. THE OVERALL PRIZE FOR THE APOY 2010 COMPETITION WILL BE TO WIN CANON PRODUCTS AVAILABLE ON THE CANON DECEMBER 2010 RRP PRICE LIST UP TO THE VALUE OF £5,000 RRP AS AT THE DATE OF NOTIFICATION. 15. 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Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight)

## Frank Brooks

### Angus

Frank started photography in the mid-1980s when he bought a Zenit SLR. 'In those days I shot anything that moved,' he says, 'although I gradually focused on mountain photography as I am a keen mountaineer'. In 2005, while working for a local newspaper, Frank wrote a column on hill walking and illustrated the articles with his pictures. While he loves photographing landscapes, Frank is branching out into portraiture and hoping to launch his own mobile portrait photography business.



### Loch Quoich

1 Frank skilfully balances light and shadow at Glen Shiel in the Scottish Highlands to achieve a well-exposed image

Sony Alpha 200, 18-70mm, 1/1000sec  
at f/5.6, ISO 100

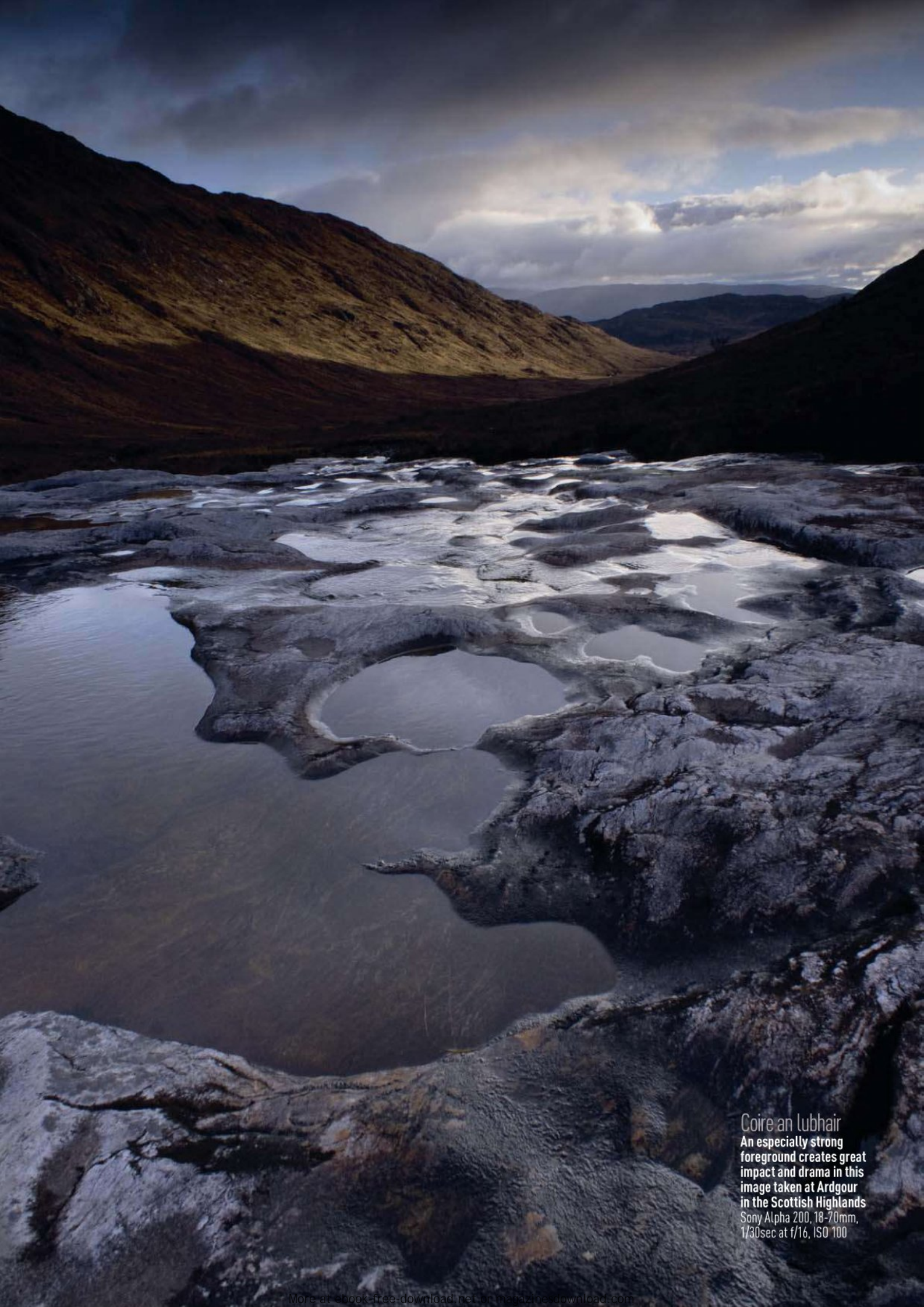
### Ben Nevis

2 A fiery evening sky glows ominously in Frank's image, while misty mountains create an interesting layered effect beneath

Sony Alpha 200, 18-70mm, 1/250sec  
at f/6.3, ISO 100







Coire an Iubhair  
An especially strong  
foreground creates great  
impact and drama in this  
image taken at Ardgour  
in the Scottish Highlands  
Sony Alpha 200, 18-70mm,  
1/30sec at f/16, ISO 100



## Poppies

**1** Lydia used a gold reflector to bounce light into the centre of the Shirley poppy

Nikon D70,  
18-70mm, 1/10sec  
at f/16, ISO 200,  
daylight balanced  
20x16in lightbox,  
gold reflector

## Stargazer lily

**2** By positioning the petals so they are evenly spread across the frame, Lydia has been able to make this Stargazer lily look three-dimensional

Nikon D70,  
18-70mm, 1/8sec  
at f/11, ISO 200,  
daylight balanced  
20x16in lightbox

## Lilies

**3** A neatly arranged composition and an exposure that retains detail in the petals are the strengths of this composition

Nikon D70,  
18-70mm, 1/10sec  
at f/11, ISO 200,  
daylight balanced  
20x16in lightbox,  
silver reflector

What a bright, fresh and exciting picture this is. The balance of background illumination and light on the subject is just right and the colours are wonderful. I love the carefree composition, too

**EDITOR'S  
CHOICE**

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AMATEURPHOTOGRAPHER.  
CO.UK/GALLERY





2



## Lydia Chetvertak Leeds

Lydia, 60, who is a retired nurse, uses a lightbox to create her images. Eager to take her interest in flower photography further, Lydia places each flower on the lightbox and angles her camera, which is on a tripod, directly downwards. 'Using the lightbox enables me to produce images with a similar feel to a watercolour painting,' she says. 'To overcome the limited depth of field, I removed some of the petals and this increased the opacity of the flowers.'

3





1



2



## Nick Cable Somerset

Nick, 43, took up photography when he was 14 years old. He would borrow his father's SLR camera and learned to develop his own black & white films. 'Now, with the advent of digital photography, I am in my element, combining the role of technician and artist,' he says. 'I've turned my hobby into an obsession!'

### Misty sea

1 For this view of Kilve in Somerset, Nick added a slight gradient effect to the top to darken the sky  
Canon EOS 5D Mark II, 24-105mm, 30secs at f/16, ISO 100, tripod

### Shore

2 Nick merged two exposures set 3 stops apart for this image, which was also taken in Kilve, Somerset  
Canon EOS 5D Mark II, 24-105mm, 13secs at f/22, ISO 100, tripod

### Trees

3 Moved to capture the glow of the trees, Nick focused on the ground to ensure the trees were sharp  
Canon EOS 5D, 24-105mm, 1/10sec at f/16, ISO 100, tripod

3







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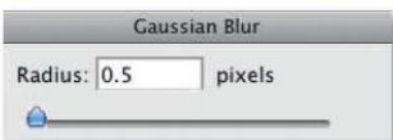
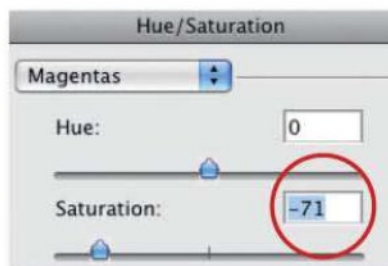
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# AP Appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

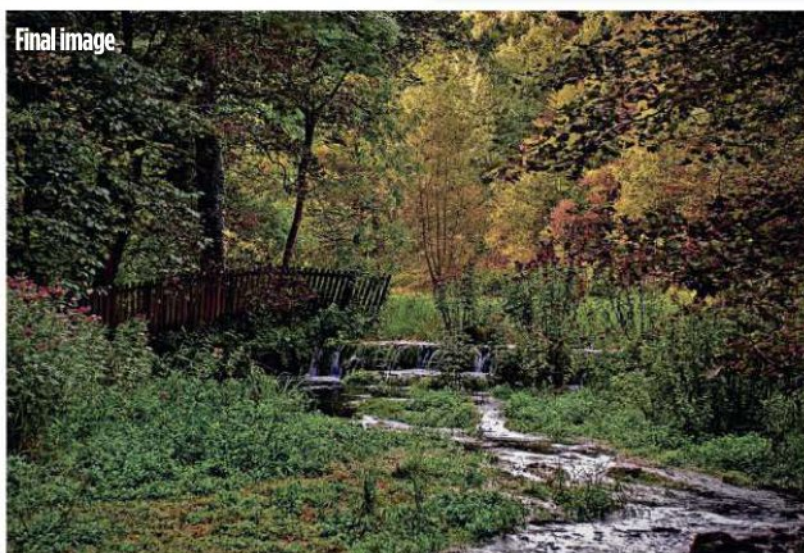


## Back to autumn

Larissa Turner  
Nikon D80, 18-135mm,  
1/25sec at f/5, ISO 125

**LARISSA** says she took this picture while walking in the Peak District along the River Lathkill. At the end of the path this amazing view just opened up, so she took the picture. I suspect that Larissa had many of her camera's options set to automatic, as the exposure is too light by about 1½ stops. The camera has registered a dark scene and tried to lighten it, reducing all the lovely colours to this pale shadow of their former selves. Also, Larissa appears to have been rather heavy-handed with her application of sharpening, as it has introduced a number of white halos and edges into the picture around objects. These have further increased the presence of light tones that contribute to the picture's pale feel.

My first correction was to darken the image, which I did using Levels by moving the midtone slider to the right. As the original image was so bright, and because of the sharpening that had been applied, the picture is still quite flat. Rather than using Curves to make



a universal contrast adjustment, though, I've used the Burn tool to go over some of the darker areas of the frame, particularly around the edges, to manually add contrast and create a greater sense of depth. Burning in the edges of a picture to create a vignette is an old darkroom trick that concentrates attention onto the middle of the frame.

The path is a little magenta so I've used the Hue/Saturation control to isolate the problem colour and reduce its saturation. It's very difficult to do anything about the sharpening, but by adding 0.5 pixels of Gaussian Blur across the entire image I have

removed a lot of the white edges, although there is still that feeling that the picture has been over sharpened. Finally, I've cropped off some of sky that is poking through the trees in the top of the frame, as it serves only to lead you back out of the picture once you have entered it along the path.

I know I've done a lot of work to this picture, but these are all things that the camera, rather than Larissa, should have dealt with at the time. In principle, the artistic vision was Larissa's, who saw and composed the picture, and produced something that is very pleasant and enjoyable. That is why this is my picture of the week.

## WIN

Damien's picture of the week wins a £50 Jessops store voucher\*. The two runners-up each win a £25 voucher\* to spend on photobooks from Jessops' online service at [www.jessops.com](http://www.jessops.com). \*UK residents only

## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

PICTURE  
OF THE  
WEEK

**JESSOPS**  
Advice for Life



## TOP TIP

While including your subject's surroundings adds depth of information for the viewer, it's important to make it obvious which part of the scene is the main focus and ensure that it is big enough to stand out

Original



Final image



## Powerscourt House Stephen Murphy

Nikon D40X, 18-55mm, 1/200sec at f/6.3, ISO 100

**FOR THIS** picture of Powerscourt House, in Co Wicklow, Ireland, Stephen had a fantastic day, with a lovely blue sky, nice warm lighting and a great setting. He's picked a good position next to the lake, with the house nestling in a break in the treeline and lots of foreground interest.

The two things that strike me, though, are that the picture is a bit light and the house is very small in the frame. Stephen was using his lens at its widest, 18mm end, which is a bit too wide. The first thing I did was remove the edges. I decided to make a panoramic 16x9 crop as there is lots of sky above the house and more reeds at the bottom of the frame than we can deal with. I cropped in at the top to just above the largest tree, and on the left I cut out the thin tree as it draws your attention from the rest of the image. On the right I removed the distracting red

flush of the furthest tree, and at the bottom I've cropped off some of the reeds to leave a nice fringe along that edge. All this means that the house now appears much larger in the frame than it did previously.

I then used the Curves tool to darken the picture, pulling down the shadows and some of the midtones a little. I made an anchor point quite high up on the curve in order to preserve some of those lighter tones in the sky. This introduces contrast to the overall scene, but the sunlit house still appears too bright. To correct this, I selected the Burn tool and set it to Shadows and 8% to darken the windows and give the building more prominence in the frame.

It's a lovely shot and a beautiful setting, and it's the kind of place I think you could visit every day of the year and yet come away with a different photograph each time.

**'Stephen was using his lens at its widest, 18mm end, which is a bit too wide'**

## Jay Lawrence Chadwick-Smith

Nikon D70S, 55-200mm, 1/320sec at f/5.6, ISO 1600

**PHOTOGRAPHING** birds is difficult, as they tend to fly away when you approach them. However, Lawrence has succeeded in capturing this picture of a jay in his back garden. He says he puts bird feeders out to attract the birds and he managed to take four shots of the jay before it flew off. It's a big achievement in itself to get a picture of a jay, and it's an even bigger one to get an interesting picture, as this is a temperamental creature.

I love the way that Lawrence has framed the bird between the bushes and tree leaves, leaving only the bird itself sharp. As it has tilted its head to the side we can see its distinctive black beak and a few flecks of blue around the edges of its wings. It looks alert and is watching us with its beady little eye.

Lawrence says he used his 55-200mm VR lens, and it's apparent that he was unable to get any closer. I also suspect that his original image contained a lot more of the surrounding trees and bushes, and that he has cropped down a lot to get this framing. In fact, at 300ppi resolution this will only provide a 6x5in print. Although it is nice and sharp, there's a lot of noise present from where the image has been blown up and amplified; I think Lawrence may have used some interpolation software to enlarge the picture. He has done it well, though, and has created a nice composition. It's just a shame that it's a bit small and quite granular.

I know that Lawrence owns a 600mm lens, so I bet he was cursing when he realised he didn't have it on his camera when he saw the jay. Using the 600mm optic would have allowed the use of all the pixels on his camera's sensor. Nevertheless, it's an very interesting picture and Lawrence has done very well to capture it.

**'It's a big achievement in itself to get a picture of a jay'**





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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Trekking quick-release wrist strap £23.18 incl p&p

For more information visit [www.cameraclean.co.uk](http://www.cameraclean.co.uk)

**IN THE** summer I find that carrying my DSLR using a strap around my wrist is more comfortable than hanging it around my neck. Made by the French company Trekking, this wrist strap is securely fastened to the strap loops of the camera. In theory it is easy to attach the strap to a DSLR, although I found it tricky to pass it through the small loops of a Sony Alpha 500. The main strap fits around your wrist and is padded for comfort. One of the things I like about the strap is that it is fairly loose around the wrist, but tightens should the camera fall from your hand. This means that your wrist shouldn't get as sweaty as it would with a tight-fitting wrist strap.

A quick-release buckle between the wrist strap and the camera allows quick removal of the camera, which is useful when you are attaching it to a tripod or returning it to your camera bag. The strap also includes a small pouch to hold a memory card or two.

**Richard Sibley**

### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



The Páramo Men's Halcon jacket has two large fleece-lined pockets

## Páramo Men's Halcon jacket £291

For more information and to buy visit [www.paramo.co.uk](http://www.paramo.co.uk)

**MADE** of the same Nikwax material as the Andy Rouse Aspira Smock (see *Testbench*, AP 10 April), the Páramo Men's Halcon jacket may look like a parka but it is far lighter and still offers full protection from the elements.

Like the Aspira Smock, the Halcon is designed for general outdoor pursuits, rather than specifically for photography. However, if any endorsement were needed, landscape photographer Joe Cornish has stated that this jacket is a 'fantastic all-rounder'.

With nine pockets, including two fairly large side pockets and a further two large internal pockets, there is plenty of room for small lenses and accessories. There are also two fleece-lined pockets to keep your hands warm, and two internal removable strips fitted in the back of the jacket to provide padding when carrying a backpack.

This is a great outdoor jacket that should keep you warm and dry while out taking landscape or wildlife photographs.

**Richard Sibley**

**Amateur Photographer**  
Comfortable and good value for money  
★★★★★



**Amateur Photographer**  
A lightweight jacket with plenty of large pockets  
★★★★★

**FORTHCOMING TESTS** In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

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Canon's high-speed, 16-million-pixel, APS-H-format DSLR is put to the test.

**Plustek OpticFilm 7600i SE**  
Could Plustek's OpticFilm 7600i SE be the perfect scanner for archiving 35mm film images? We find out.

**Panasonic Lumix DMC-G2**  
We test Panasonic's latest Micro Four Thirds camera featuring its new touchscreen.

**Photoshop CS5**  
What more can Photoshop do? We take a look at the latest version, CS5.

**Canon Ixus 210**  
With 14.1 million pixels, 24-210mm equivalent lens, Digid 4 processor and 720p movie recording, we test Canon's latest touchscreen digital compact camera.



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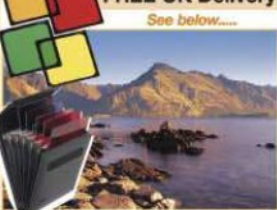
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# £500

## DSLRs

With £500 to spend on a new DSLR camera, you have the choice of a **Canon EOS 500D**, **Nikon D5000**, **Olympus E-620** or a **Sony Alpha 500**, but which is the best camera for the money? We find out

**Richard Sibley**  
Technical writer



**IF YOU** had strolled into a camera store five years ago with £500 in your pocket, you would have been confronted with the choice of either the six-million-pixel Nikon D50, the six-million-pixel Pentax ist\* DS or the Olympus E-500, which packed a then impressive eight million pixels. We've come a long way since then, and the 2005 specifications for a £500 DSLR look somewhat anaemic.

In 2010, your choice comprises the Canon EOS 500D, Nikon D5000, Olympus E-620 and Sony Alpha 500. All four cameras have a body-only street price of between £475 and £525, and in this group test we find out exactly which one of these models is the best £500 DSLR on the market.

### Canon EOS 500D



**SENSOR** 15.1MP CMOS  
**SHUTTER** 30–1/4000sec  
**WEIGHT** 480g  
**PRICE** £510

Launched in March 2009, the Canon EOS 500D has an impressive specification. With its 15.1-million-pixel CMOS sensor, the EOS 500D boasts the highest resolution of all four cameras on test. It is capable of capturing images at 3.4fps, and it has an impressive maximum sensitivity setting of ISO 12,800.

Perhaps its most impressive feature, though, is its ability to capture Full High-Definition, 1080p video. The Nikon D5000 is the only other camera in this test that can capture video footage, but it does so at the lower 720p HD standard.

### Nikon D5000



**SENSOR** 12.3MP CMOS  
**SHUTTER** 30–1/4000sec  
**WEIGHT** 560g  
**PRICE** £500

Nikon has used the same 12.3-million-pixel CMOS sensor in the D5000 as found in the D90, D300 and D300S, and it has a standard sensitivity range of ISO 200–3200. This can be extended to ISO 100–6400 by using the 'Lo 1' and 'Hi 1' settings, although even with the extended setting it is still 1EV less than the maximum setting of the Canon EOS 500D.

Although the EOS 500D has higher definition video capture, the D5000 has the advantage of a 2.7in articulated rear LCD screen, which is useful when shooting images or video footage at awkward angles.

### Olympus E-620



**SENSOR** 12.3MP LIVE MOS  
**SHUTTER** 60–1/4000sec  
**WEIGHT** 475g  
**PRICE** £485

Like the Nikon D5000, the Olympus E-620 has a 2.7in articulated rear screen. However, the sensor is a smaller Four Thirds-size, 12.3-million-pixel Live MOS unit, and the sensitivity range is limited to ISO 100–3200. In theory, the smaller sensor means that the camera and its lenses can be smaller compared to those of their APS-C-sensor equivalents.

One major advantage that the E-620 has over the Canon EOS 500D and Nikon D5000 is that it features in-camera image stabilisation, to help reduce the effects of camera shake. Canon and Nikon rely on lens-based optical stabilisation, which means that stabilisation is only available when a stabilised lens is used, whereas the E-620's in-camera system is effective with any lens.

### Sony Alpha 500



**SENSOR** 12.3MP CMOS  
**SHUTTER** 30–1/4000sec  
**WEIGHT** 597g  
**PRICE** £480

The 12.3-million-pixel CMOS sensor of the Sony Alpha 500 is also stabilised, using the company's SteadyShot Inside technology. The sensor has a sensitivity range of ISO 200–12,800, and the camera has a shooting rate of 5fps when using the viewfinder to compose images.

One of the main features of the Alpha 500 is its Quick AF Live View system, which uses a secondary imaging sensor to produce a Live View image on the rear 3in tilting LCD screen. This enables phase-detection AF to be used, which is far faster than contrast-detection AF and allows for an impressive shooting rate of 4fps.

However, for a company that is known for producing excellent consumer camcorders, it is odd that Sony hasn't included a video-capture mode in the Alpha 500.



Generally, all four cameras produce similar exposures. However, images from the Sony Alpha 500 tend to be darker than those from the other three cameras



### BUILD AND HANDLING

It would be unrealistic to expect any current DSLR camera costing around £500 to be made of magnesium alloy, so it is no surprise that all four cameras on test here have polycarbonate bodies. However, that doesn't mean any of them feels cheap. Each is well made, with no creaking or movement when squeezed and there are no specific points of weakness. Even the articulated screens of the Nikon and Olympus cameras seem sturdy and it would take some force to break them.

In terms of size, the Sony Alpha 500 is somewhat bulkier than its three peers and it has a large handgrip. The tilting screen also adds a few extra millimetres.

Nikon's D5000 is slightly smaller than the Alpha 500, with a shallower handgrip, and while the Canon EOS 500D has a smaller body still, its handgrip is a shade larger than that of the D5000.

The smaller Four Thirds sensor used by Olympus in the E-620 helps to make it the smallest camera in this test. However, it is only slightly smaller than the EOS 500D. Much of this difference comes from the fact that the grip on the Olympus is more of a mound shape compared to the chunkier grips found on the other models. The Olympus kit lens also has less girth and is shorter than its rival kit lenses.

When testing four cameras, the slightest deviation in the location of buttons and controls becomes obvious at best and frustrating at worst. Generally, all the cameras have a remarkably similar layout, centred around a navigational control to

the right-hand side of the rear screen. On the EOS 500D and E-620 the navigation controls also double up as shortcut buttons. These allow regularly used features, such as AF mode and white balance settings, to be accessed and changed quickly.

The Alpha 500 doesn't have quite as many shortcut buttons as either the E-620 or EOS 500D, but it does have dedicated ISO, shooting rate and D-Range (Sony's dynamic-range optimisation feature) buttons on its top plate.

In comparison, the D5000 is sparse when it comes to buttons. All the playback and menu controls are located on the left of the screen, but all image-capture settings must be adjusted via the on-screen control panel.

Of the four on-screen control panels, the Olympus is the least pleasant to look at. I first encountered its on-screen shooting menu when I reviewed the Olympus E-420 and E-520 in AP 5 July 2008. Back then I found it refreshing to be able to access and change all the settings quickly, but as other manufacturers have advanced their shooting screens, the Olympus one remains unchanged and looks dated and cluttered compared to the competition. That said, the E-620 control screen features a full complement of controls for all you could ever wish to change while shooting, without having to access the full menu.

Sony has also kept the shooting control screen of the Alpha 500 the same as most of its predecessors. The white-on-black design and simple iconography make it easy to see the current settings, which can be changed by pressing the Function (Fn)

button and scrolling through the various options. Pressing the Display button switches to an alternative shooting screen that shows the currently used aperture and shutter speeds on a scale. The icons at either end of the two scales are clearly designed to show the effect of altering the shutter speed and aperture size. For example, an icon of a person running, representing speed, is at one end of the shutter-speed scale, while an icon of a blurred mountain with a person in focus sits at one end of the aperture scale.

The D5000 has a pleasant-looking on-screen control panel, with an impressive number of settings on display. However, the main portion of the screen is given over to a display of the shutter speed and an illustration of the aperture. This graphical representation changes size as you open and close the aperture, helping the photographer to understand the relationship between the aperture number and its size. Similarly, but less helpfully, a circular scale around the aperture graphic increases and decreases as the shutter speed is changed.

Pressing the D5000's Info button changes the display to allow other shooting settings to be selected. Once you have chosen your required setting, the camera displays a small photographic image of an appropriate subject. For example, with the sensitivity set to ISO 200 a landscape photo is shown, and when ISO 800 is selected a night-time cityscape image is displayed. This gives the user an idea of how to adjust the camera's settings depending on the subject matter.

The EOS 500D has a similar on-screen control panel to the Alpha 500 in that it



Complete our reader survey and you could win one of two £100 vouchers for a well-known camera store

# WIN

## A £100 VOUCHER

Dear AP Reader

Many thanks for subscribing to or buying this issue of *Amateur Photographer* and I hope you enjoy reading the magazine.

While we constantly look for ways to evolve our title, and bring you up-to-date news, reviews, information, tests and valuable second-hand equipment advertisements, we realise that we need to ask you some questions to help us continue to make AP the best photographic magazine in the UK.

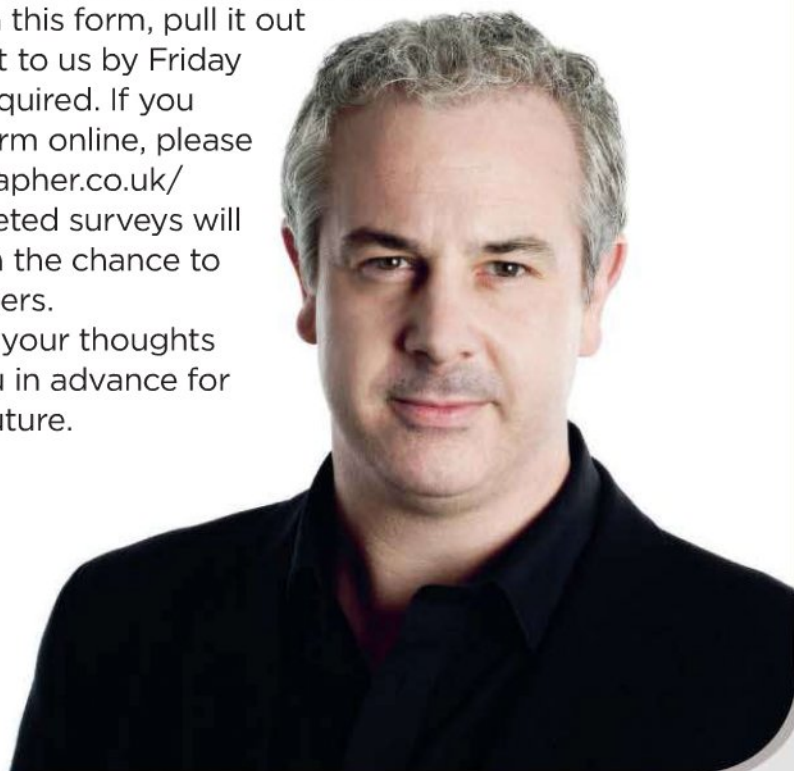
So, if you have been meaning to call, email or write a letter to our editorial team with a suggestion on how we can take AP that one step further, the time has come to voice your opinion.

All you have to do is fill in this form, pull it out of the magazine and send it to us by Friday 28 May 2010 – no stamp required. If you would prefer to fill in the form online, please visit [www.amateurphotographer.co.uk/survey2010](http://www.amateurphotographer.co.uk/survey2010). All fully completed surveys will be entered into a draw with the chance to win one of two £100 vouchers.

I look forward to hearing your thoughts and would like to thank you in advance for your contribution to AP's future.



**Damien Demolder, Editor**





## ABOUT AMATEUR PHOTOGRAPHER

### 1 How often do you buy Amateur Photographer? (Please tick one box only)

	Buy	Read someone else's copy
Every issue (subscriber)	<input type="checkbox"/> 1	<input type="checkbox"/> 1
Every issue (non-subscriber)	<input type="checkbox"/> 2	<input type="checkbox"/> 2
Almost always (at least 3 issues out of 4)	<input type="checkbox"/> 3	<input type="checkbox"/> 3
Quite often (at least 1 out of 4)	<input type="checkbox"/> 4	<input type="checkbox"/> 4
Only occasionally (less than 1 issue out of 4)	<input type="checkbox"/> 5	<input type="checkbox"/> 5

### 2 How often, if at all, do you buy the following photography magazines? (Please tick all that apply)

	I subscribe	Every issue	Almost always	Quite often	Only occasionally	Never buy
Amateur Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Black & White Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
British Journal of Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Camera Essentials	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Camera Magazine	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Photo	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Photo Pro	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital SLR Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital SLR User	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Outdoor Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Photography Monthly	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Photoplus Canon Edition	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Practical Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Professional Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
What Digital Camera	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Other	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6

### 3 How long have you been reading Amateur Photographer?

First issue I've read	<input type="checkbox"/> 1	1-2 years	<input type="checkbox"/> 3	6-9 years	<input type="checkbox"/> 5	20+ years	<input type="checkbox"/> 7
Less than a year	<input type="checkbox"/> 2	3-5 years	<input type="checkbox"/> 4	10-19 years	<input type="checkbox"/> 6		

### 4 To what extent do you agree or disagree with each of the following statements about Amateur Photographer? (Please tick all that apply)

	Agree strongly	Agree	Disagree	Disagree strongly
Amateur Photographer offers the best and most accurate camera tests	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I would not buy a camera without referring to Amateur Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I have followed advice given in Amateur Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Amateur Photographer gives me ideas about what to do or buy	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Amateur Photographer helps me to be a better photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Amateur Photographer provides me with up-to-date information about equipment	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
The advertising in AP has increased my awareness about a product or service	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I use AP to check the prices of photographic equipment in the retailer ads	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
AP provides the best expert techniques	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

### 5 On average, how long do you spend reading Amateur Photographer?

1 hour or less	<input type="checkbox"/> 1	1-1 1/2 hours	<input type="checkbox"/> 2	1 1/2-2 hours	<input type="checkbox"/> 3	2-3 hours	<input type="checkbox"/> 4	3+ hours	<input type="checkbox"/> 5
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### 6 Amateur Photographer costs £2.50. What sort of value for money do you think it offers compared to other magazines you buy?

Excellent	<input type="checkbox"/> 1	Very good	<input type="checkbox"/> 2	Good	<input type="checkbox"/> 3	Reasonable	<input type="checkbox"/> 4	Poor	<input type="checkbox"/> 5
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### 7 How many people, including yourself, read your copy of Amateur Photographer?

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### 8 What were the three main influences in your decision to buy this issue of Amateur Photographer? (Please tick only one box in each column)

	Main	Second	Third
Columnists	<input type="checkbox"/> 01	<input type="checkbox"/> 01	<input type="checkbox"/> 01
Cover lines	<input type="checkbox"/> 02	<input type="checkbox"/> 02	<input type="checkbox"/> 02
Equipment test reports	<input type="checkbox"/> 03	<input type="checkbox"/> 03	<input type="checkbox"/> 03
Features	<input type="checkbox"/> 04	<input type="checkbox"/> 04	<input type="checkbox"/> 04
I needed information to help me buy a new camera	<input type="checkbox"/> 05	<input type="checkbox"/> 05	<input type="checkbox"/> 05
It was passed on to me	<input type="checkbox"/> 06	<input type="checkbox"/> 06	<input type="checkbox"/> 06
News items	<input type="checkbox"/> 07	<input type="checkbox"/> 07	<input type="checkbox"/> 07
Photographic techniques	<input type="checkbox"/> 08	<input type="checkbox"/> 08	<input type="checkbox"/> 08
Readers' photographs	<input type="checkbox"/> 09	<input type="checkbox"/> 09	<input type="checkbox"/> 09
Recommendation	<input type="checkbox"/> 10	<input type="checkbox"/> 10	<input type="checkbox"/> 10
Retailer advertisements	<input type="checkbox"/> 11	<input type="checkbox"/> 11	<input type="checkbox"/> 11
The front cover stood out	<input type="checkbox"/> 12	<input type="checkbox"/> 12	<input type="checkbox"/> 12
Other	<input type="checkbox"/> 13	<input type="checkbox"/> 13	<input type="checkbox"/> 13

Which cover line(s) interested you? \_\_\_\_\_

### 9 Please rate the magazine on the following aspects

	Very good	Good	Fair	Poor
Authority	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Design	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Quality of writing	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Technique guidance	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Tests & technical information	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Value for money	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

### 10 What would you like to see more of, less of or feel is just right in Amateur Photographer?

	More of	Less of	Just right
Advertising	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Classic camera articles	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Club event information	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Darkroom/processing information	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Digital imaging techniques (eg Photoshop)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Digital outputting information	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Editorial comment	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Equipment listings	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Equipment tests	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Help and critique	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Inspirational photography features	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
News items	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Photographer interviews	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Photographic techniques	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Professional equipment tests (eg Hasselblad Phase One medium-format)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Readers' letters	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Readers' photographs	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Readers' stories	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

### 11 How important is each of the following aspects of the main camera's test to you?

	Very important	Quite important	Not very important	Not at all important
Comparison with similar products	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Handling description	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Overall verdict	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Presentation of information	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Rating system	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Reviewer's opinion	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Specification detail	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

### 12 Do you feel that the Amateur Photographer main product test, which is usually 5-7 pages, is... (Tick one box only)

Too long	<input type="checkbox"/> 1	Just right	<input type="checkbox"/> 2	Not long enough	<input type="checkbox"/> 3
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### 13 Do you find the Amateur Photographer tests accessible and easy to understand?

Yes	<input type="checkbox"/> 1	No	<input type="checkbox"/> 2
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### 14 What would you like to see special themed issues of Amateur Photographer based on? (Tick all that apply)

Architecture	<input type="checkbox"/> 01	Garden	<input type="checkbox"/> 08	Processing	<input type="checkbox"/> 15
Black & White	<input type="checkbox"/> 02	Glamour	<input type="checkbox"/> 09	Second-hand	<input type="checkbox"/> 16
Darkroom techniques	<input type="checkbox"/> 03	Landscapes	<input type="checkbox"/> 10	Software	<input type="checkbox"/> 17
Digital imaging	<input type="checkbox"/> 04	Lenses	<input type="checkbox"/> 11	Sports/action	<input type="checkbox"/> 18
Digital SLR skills	<input type="checkbox"/> 05	Nude/figure	<input type="checkbox"/> 12	Still life	<input type="checkbox"/> 19
Documentary	<input type="checkbox"/> 06	Portrait	<input type="checkbox"/> 13	Travel	<input type="checkbox"/> 20
Expert skills	<input type="checkbox"/> 07	Printers/scanners	<input type="checkbox"/> 14	Wildlife	<input type="checkbox"/> 21

### 15 How interested would you be in buying each of the following from Amateur Photographer?

	Very interested	Quite interested	Not very interested	Not at all interested
Books	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Magazine subscription	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Photography courses	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Photography holidays	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Tickets to seminars/events	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

### 16 Which of the following free items would you be most interested in receiving on the cover of Amateur Photographer? (Please choose two)

Accessories	<input type="checkbox"/> 01	Photography technique supplement	<input type="checkbox"/> 07
Buyers' guide supplement	<input type="checkbox"/> 02	Retailer catalogues	<input type="checkbox"/> 08
Camera manufacturer's brochure	<input type="checkbox"/> 03	Skills supplement (Imaging/software etc)	<input type="checkbox"/> 09
Free gift (reflector etc)	<input type="checkbox"/> 04	Trial software CD	<input type="checkbox"/> 10
Full-version software CD	<input type="checkbox"/> 05	Tutorial CD	<input type="checkbox"/> 11
Photography/tutorial DVD	<input type="checkbox"/> 06		
Ideal free gift			

### 17 Which one of the following supplements would you like as a free gift with AP?

Accessories	<input type="checkbox"/> 01	Printing	<input type="checkbox"/> 07
Imaging	<input type="checkbox"/> 02	Second-hand	<input type="checkbox"/> 08
Macro	<input type="checkbox"/> 03	Software	<input type="checkbox"/> 09
Making money from photography	<input type="checkbox"/> 04	Sport	<input type="checkbox"/> 10
Medium/large-format	<input type="checkbox"/> 05	Technique	<input type="checkbox"/> 11
Nude	<input type="checkbox"/> 06	Video skills	<input type="checkbox"/> 12
		Other (please specify)	<input type="checkbox"/> 13



## EQUIPMENT

### 18 Which outlets would you consider buying photographic equipment from? (Tick all that apply)

Amazon	01	eBay	05	LCE	09
Camera World	02	Gray's of Westminster	06	Park Cameras	10
Clifton Cameras	03	Jacobs	07	Reader ads in AP	11
Digital Depot	04	Jessops	08	Warehouse Express	12
Other retail chain (eg Argos, Boots)	13	Electrical retail chain (eg Currys)	14		
Other	15 (please specify)				
Independent retailer	16 (please specify)				

### 19 When buying camera equipment, how important are each of the following?

	Very important	Quite important	Not very important	Not at all important
AP recommendation	1	2	3	4
Brand	1	2	3	4
Features	1	2	3	4
Price	1	2	3	4
Visual appeal	1	2	3	4
Other	1	2	3	4
If other, please specify				

### 20 Have you ever bought any products after seeing the adverts in Amateur Photographer?

Yes, manufacturers' adverts	1	Yes, dealers' adverts	2
Yes, catalogue	3	None	4

### 21 If yes, what did you buy? (Tick all that apply)

Digital camera (compact)	1	Film camera	4	Video camera	7
Digital imaging software	2	Hybrid (eg Olympus E-P1)	5	Other	8
Digital SLR	3	Inkjet printer	6		

### 22 Which of the following pieces of equipment do you own and which are you intending to buy?

	Own	Intend to buy in the next 12 months
Camera bag	01	01
Camera with video	02	02
Digital camera (compact)	03	03
Digital imaging software	04	04
Flashgun	05	05
Graphics tablet	06	06
Hard drive storage device	07	07
Hybrid/Micro Four Thirds camera	08	08
Lens	09	09
Lightmeter	10	10
Medium-format camera	11	11
Other accessories	12	12
PC/laptop	13	13
Photo-quality printer	14	14
Scanner (film)	15	15
Scanner (flatbed)	16	16
Second-hand cameras	17	17
Second-hand lenses	18	18
SLR (digital)	19	19
SLR (film)	20	20
Studio lights	21	21
Tripod	22	22
Video camera	23	23
Vintage kit	24	24

### 23 Which is your preferred medium of storage?

CompactFlash/Micro Drive	1	xD Picture Card	4
Memory Stick	2	Other	5
Secure Digital	3		

### 24 Do you own, or intend to buy, any of the following brands of camera?

	Own	Intend to buy in the next 12 months
Canon	01	01
Casio	02	02
Fujifilm	03	03
General Imaging	04	04
Hasselblad	05	05
Kodak	06	06
Leica	07	07
Mamiya/Phase One	08	08
Nikon	09	09
Olympus	10	10
Panasonic	11	11
Pentax	12	12
Praktica	13	13
Ricoh	14	14
Samsung	15	15
Sigma	16	16
Sony	17	17
Voigtlander	18	18
Zeiss	19	19
Other (please specify)	20	20

### 25 If you intend to buy a new camera, how much will you spend?

Less than £100	01	£400-£499	05		
£100-£199	02	£500-£749	06	£1,500-£1,999	09
£200-£299	03	£750-£999	07	£2,000-£2,499	10
£300-£399	04	£1,000-£1,499	08	£2,500+	11

### 26 What make of printer do you use?

	A4	A3		A4	A3		A4	A3
Canon	1	1	HP	4	4	Other	7	7
Epson	2	2	Kodak	5	5			
Hi Touch	3	3	Lexmark	6	6			

### 27 Overall, what is the approximate value of your photographic kit?

Less than £500	01	£1,500-£1,999	05	£5,000-£7,499	09
£500-£749	02	£2,000-£2,999	06	£7,500-£9,999	10
£750-£999	03	£3,000-£3,999	07	£10,000+	11
£1,000-£1,499	04	£4,000-£4,999	08		

### 28 Do you have access to:

	Internet	PC	Broadband	Portable internet device (ie mobile phone)
Both home and work	1	1	1	1
Home	2	2	2	2
Work	3	3	3	3
No access	4	4	4	4

### 29 Which operating system does your computer run?

Windows Vista	1	Windows other	3	Mac other	5
Windows XP	2	Mac OSX	4	Other	6

### 30 Which of the following image-editing packages do you use most often?

ACDSee Pro	01	Corel PaintShop Photo Pro X or above	10
Adobe Photoshop Elements 6 or lower	02	DxO Optics Pro	11
Adobe Photoshop Elements 7	03	GIMP	12
Adobe Photoshop Elements 8	04	Nik Software	13
Adobe Photoshop CS or above	05	Picasa	14
Adobe Photoshop Lightroom	06	Roxio Photosuite	15
Apple Aperture	07	SilkyPix Developer Studio	16
Bibble Labs	08	Other	17
Camera proprietary software	09	None	18

### 31 Which of the following websites do you visit? (Please tick all that apply)

	Regularly	Occasionally	Never
amateurphotographer.co.uk	1	2	3
bebo.com	1	2	3
betterdigitalphotography.com	1	2	3
cameras.co.uk	1	2	3
cnet.co.uk	1	2	3
digg.com	1	2	3
dp-now.com	1	2	3
dpreview.com	1	2	3
ephotozine.com	1	2	3
facebook.com	1	2	3
flickr.com	1	2	3
myspace.com	1	2	3
photoanswers.co.uk	1	2	3
photoradar.com	1	2	3
reddit.com	1	2	3
steves-digicams.com	1	2	3
technorati.com	1	2	3
techradar.com	1	2	3
trustedreviews.co.uk	1	2	3
twitter.com	1	2	3
vimeo.com	1	2	3
whatdigitalcamera.com	1	2	3
which.co.uk	1	2	3
youtube.co.uk	1	2	3
Other (please specify)	1	2	3

### 32 Considering the photography websites that you visit, which of the following areas are most important to you? (Please tick all that apply)

Blogs by columnists/editorial team	01	Interviews with photographers	09
Buying advice	02	News	10
Camera skills	03	Photography competitions	11
Equipment tests and reviews	04	Questions and answers/help	12
E-newsletter	05	Product review videos	13
Forums	06	Technique videos	14
General photography features	07	User reviews	15
Image gallery	08	Video product reviews (as on YouTube)	16

### 33 Have you bought or would you consider buying digital cameras and equipment via the internet?

	Yes	No		Yes	No
Have bought	1	2	Would consider buying	1	2



**34 To what extent do you agree or disagree with each of the following statements? (Please tick all that apply)**

	Agree strongly 1	Agree 2	Disagree 3	Disagree strongly 4
I prefer user views to expert reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I don't like to buy online as I prefer to see the equipment in person	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Magazine camera reviews are of a higher calibre than website camera reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I use price comparison sites to find the best deals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Website forums help me to interact with other photography enthusiasts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I don't understand the internet – I'd rather be out taking pictures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like displaying my pictures in online photo galleries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The web allows me to access the specific information that interests me	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I prefer to buy equipment online as it is cheaper and easier	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**ABOUT YOU**

**35 How long have you been interested in photography?**

1 year or less	<input type="checkbox"/>	4-5 years	<input type="checkbox"/>	11-20 years	<input type="checkbox"/>	30+ years	<input type="checkbox"/>
2-3 years	<input type="checkbox"/>	6-10 years	<input type="checkbox"/>	21-29 years	<input type="checkbox"/>		

**36 How would you describe your interest in photography? (Please tick one box only)**

Professional	<input type="checkbox"/>	Keen amateur	<input type="checkbox"/>	Holiday/special events only	<input type="checkbox"/>
Semi-professional	<input type="checkbox"/>	Beginner	<input type="checkbox"/>		

**37 Is photography your main hobby?**

Yes ☐ 1 No ☐ 2

**38 What other interests do you have? (Tick all that apply)**

Aeroplanes	<input type="checkbox"/>	Internet	<input type="checkbox"/>	Rugby	<input type="checkbox"/>	Other	<input type="checkbox"/>
Equestrian	<input type="checkbox"/>	Marine	<input type="checkbox"/>	Shooting	<input type="checkbox"/>	(please specify)	
Fishing	<input type="checkbox"/>	Movies/film	<input type="checkbox"/>	Trains	<input type="checkbox"/>		
Football	<input type="checkbox"/>	Music	<input type="checkbox"/>	Travel	<input type="checkbox"/>		
Golf	<input type="checkbox"/>	Rambling	<input type="checkbox"/>	Wildlife	<input type="checkbox"/>		

**39 Do you belong to any photographic societies or clubs?**

Yes ☐ 1 No ☐ 2

**40 Do you intend to take a photography-related holiday in the next 12 months?**

Yes ☐ 1 No ☐ 2

**41 Do you intend to enrol on a photography-related course in the next 12 months?**

Yes ☐ 1 No ☐ 2

**42 Are you:**

Male ☐ 1 Female ☐ 2

**43 How old are you?**

17 or under	<input type="checkbox"/>	25-34	<input type="checkbox"/>	45-54	<input type="checkbox"/>	65+	<input type="checkbox"/>
18-24	<input type="checkbox"/>	35-44	<input type="checkbox"/>	55-64	<input type="checkbox"/>		

**44 What is your profession? (Please tick one box only)**

Company owner	<input type="checkbox"/>	01
Professional (eg lawyer, accountant, engineer, scientist)	<input type="checkbox"/>	02
Senior manager (eg company/finance/IT director, head of department)	<input type="checkbox"/>	03
Middle manager (eg IT, sales, marketing, publican, office)	<input type="checkbox"/>	04
Corporate/office/clerical and public service (eg sales person, office worker, police)	<input type="checkbox"/>	05
Labourer (eg plumber, electrician)	<input type="checkbox"/>	06
Artistic and creative profession (eg journalist, designer, musician)	<input type="checkbox"/>	07
Service occupation (eg waiter, shop assistant, caretaker)	<input type="checkbox"/>	08
Retired	<input type="checkbox"/>	09
Other	<input type="checkbox"/>	10

**45 What is your annual gross household income? (Please tick one box only)**

Less than £20,999	<input type="checkbox"/>	£40,000-£49,999	<input type="checkbox"/>	£100,000+	<input type="checkbox"/>
£21,000-£29,999	<input type="checkbox"/>	£50,000-£59,999	<input type="checkbox"/>		
£30,000-£39,999	<input type="checkbox"/>	£60,000-£99,000	<input type="checkbox"/>		

**46 Would you be prepared to take part in future research carried out by AP?**

Yes ☐ 1 No ☐ 2

# THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE\*

\*Only fully completed questionnaires will be entered into the prize draw

**Please return your completed questionnaire to:**

**FREEPOST RRYH-HASZ-KJGU, Amateur Photographer Reader Survey, NSM Research, PO Box 354, Kidlington OX5 9BR**

Your replies will be kept strictly confidential and used for statistical purposes only. If you would like to qualify for the **FREE PRIZE DRAW**, please remember to complete the form below and return your questionnaire by Friday 28 May 2010.

Title Mr ☐ Mrs ☐ Miss ☐ Other ☐ First name  Surname

Address

Town

Postcode  Country

Home tel no  Work tel no  Date of birth

Thank you for taking the time to complete this questionnaire. Fully completed surveys will be automatically entered into the draw if the personal contact details are included above. If you would like to receive emails from *Amateur Photographer* and IPC Media containing news, special offers and product and service information, and take part in research, please write your email address below. When you enter this competition, your email address will be added to the *Amateur Photographer* fortnightly newsletter. However, you will be given the opportunity to unsubscribe from the email newsletter via the unsubscribe message in the email.

Email

*Amateur Photographer*, published by IPC Media Ltd (IPC), will collect your personal information to process your entry and to add your email address to the free fortnightly *Amateur Photographer* e-newsletter. Please tick if you would like to receive other emails containing news, special offers and product and service information, and take part in our magazine research via emails: from *Amateur Photographer* and IPC ☐ from carefully selected third parties ☐ IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Tick here if you prefer **not** to hear from us ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Tick here if you prefer **not** to be contacted ☐ **TERMS AND CONDITIONS:** The closing date for the prize draw is Friday 28 May 2010. Only fully completed surveys will be entered into the draw. Only one entry per person. Mass entries from a single household will be disqualified. No purchase is necessary. You can complete this survey online by visiting: [www.amateurphotographer.co.uk/survey2010](http://www.amateurphotographer.co.uk/survey2010). IPC Media will select the winners. The winners will be drawn at random by an independent person at the close of the survey. The winners will be notified within 30 days. The editor's decision is final on all matters relating to the prize draw. There is no cash alternative. The prize is not transferable. The prize winners' details can be obtained after the closing date by sending an SAE to AP Survey competition, *Amateur Photographer*, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. No correspondence will be entered into and the editor's decision is final.





Olympus E-620



Sony Alpha 500

It is also noticeable in this series that the auto white balance of the Olympus E-620 results in warm images in daylight

is a very clean and simple design. The 3in screen affords plenty of room for large text and icons, and a press of the Set button activates the items on the screen so each setting can be altered. Of the four cameras on test here, the EOS 500D is the easiest to use to adjust the shooting and exposure settings. However, the illustrative nature of the D5000 makes it preferable for those learning photography.

### METERING

Manufacturers differ about exactly how a camera will meter a given scene in its evaluative metering mode by deciding exactly how the exposure will compensate for highlights or shadows in different lighting conditions. The four cameras on test here produced exposures that are generally within 0.3EV of each other, although there were odd exceptions that produced different results.

One image I took on the beach at Hastings in East Sussex featured a very bright, hazy sky with a boat and tractor in the foreground on the beach. The cameras selected different exposures, with the resulting images having a 1.3EV difference between them. The Canon EOS 500D produced the brightest image and the Sony Alpha 500 the darkest. Of the four images, the one from the EOS 500D is the most suitable for printing straight from the camera. Although the sky appears very bright, there is little blown-out detail, with the camera doing a good job of retaining the highlights. I found that it is also possible to adjust the raw image to darken the sky

so that it matches the images taken on the other cameras.

The image from the D5000 is 0.3EV darker than the image from the EOS 500D, with no burnt-out highlights in the sky. However, this has come at the expense of darkening the foreground. The same image taken on the Olympus E-620 is 0.3EV darker than the one taken on the Nikon camera, while the image from the Alpha 500 is a further 0.3EV darker still.

As well as evaluative metering, all the cameras have centreweighted and spot metering, but the E-620 goes a little further and also offers highlight and shadow spot metering. These allow you to meter from the highlight and shadow points in an image and the camera will then expose these areas so they are white and black respectively. This is extremely useful in awkward lighting conditions, as it allows you to easily prioritise either the highlights or shadows. It also proves useful when creating HDR images.

In most situations there is very little difference in the exposures produced by the four cameras, and when there is it is usually less than 1EV between them. However, for printable images straight from the camera, the Canon and Nikon models have a slight advantage.

### DYNAMIC RANGE

Our previous tests have shown that all four cameras have a dynamic range between 12 and 12.5EV, which is quickly becoming the benchmark standard for DSLR cameras. The differences lie in how

**'All four cameras have a dynamic range between 12 and 12.5EV, which is quickly becoming the benchmark standard for DSLRs'**

this 12EV tonal range is compressed. I found that the Sony Alpha 500 has particularly dark shadow areas that often need lifting to retrieve more detail.

According to our test results, the Olympus E-620 has quite a dark midtone while the Nikon D5000 has a light midtone. In practice, the difference isn't really that noticeable in images, especially as it is compensated for in the cameras' metered exposure.

Of the four cameras on test, the Canon EOS 500D has the preferred dynamic range curve, although it is closely followed by the D5000.

Dynamic-range optimisation features are included in each camera. These don't increase the dynamic range, but rather compress the image tones by pulling back detail in highlight areas and lifting detail in shadow areas. Of the four cameras tested, the effect on images from the Alpha 500 is the most dramatic. Its D-Range optimiser can be set to work automatically or manually on a scale of one to five. At level five, images have a pseudo-HDR effect, although the Alpha 500 also has a separate HDR mode. This mode takes two images, at different exposures and in quick succession, and blends them together to create one HDR image.







## NOISE, RESOLUTION AND SENSITIVITY

As you would expect from a camera with a 15.1-million-pixel imaging sensor, the Canon EOS 500D manages to resolve more detail on our resolution chart than the other cameras with their 12.3-million-pixel sensors.

When in JPEG mode at ISO 100, the EOS 500D can resolve up to 26 on our chart. In their native ISO 200 settings, the Sony Alpha 500 and Nikon D5000 can resolve up to 22 and 20 respectively, while the Olympus E-620 only reaches 18.

At ISO 3200 all four cameras perform well, managing to resolve up to 24 when images are saved as raw files.

Noise starts to become an issue on all four cameras beyond this point. Although the EOS 500D is capable of sensitivities of up to ISO 12,800, luminance and colour noise have a severe negative effect on image quality. The Alpha 500 also has a maximum sensitivity of ISO 12,800, but has a lot less colour noise.

However, the image noise reduction in the D5000 just edges that of the Alpha 500, with the Nikon camera having excellent control over both luminance and colour noise but at the slight sacrifice of resolution.

While Olympus has improved the noise-reduction system in its cameras over the past year or so, the E-620 struggles with image noise compared to the other cameras on test here. The noise reduction affects the amount of detail in images, and luminance noise becomes an issue when noise reduction is turned off.

## VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Although all the viewfinders offer 95% coverage and similar magnifications, the 4:3 aspect ratio of the Olympus E-620 means that, although the viewfinder image is taller,

it isn't as wide as its 3:2 ratio counterparts.

During this test I found that all the viewfinders were bright and clear, without much separating them. One noticeable difference is that the Sony Alpha 500's viewfinder has a slight magenta tinge, while the Nikon D5000's is slightly yellow. This is something that would have been very difficult to spot in isolation, but was apparent when switching from camera to camera. However, this doesn't affect focusing or image quality and isn't a real concern.

While the viewfinders of each camera are large and clear enough to focus manually, all four cameras have a Live View system that allows the image to be greatly magnified so extremely precise manual focusing can take place. This is most useful when photographing landscapes or macro images.

Obviously, the better the screen, the easier it is to focus manually and check details in images. Here the Canon EOS 500D leads the way with a 3in, 920,000-dot screen. The only other camera in this test with a 3in screen is the Alpha 500, but it has a lower 230,400-dot resolution. Similarly, the E-620 and D5000 have 2.7in, 230,000-dot screens. This is not to say that the other screens are bad, just that the EOS 500D screen is noticeably better.

The one downside to the screen of the EOS 500D is that it is fixed, whereas those of the D5000 and E-620 are articulated. These adjustable screens make it easy to shoot from low and otherwise awkward angles. The Alpha 500 doesn't have a fully articulated screen, but it does tilt forwards and backwards to facilitate shooting from high and low angles.

The Live View system of the Alpha 500 has one major advantage in that it uses the Quick AF Live View system, which is unique to Sony. By using a secondary imaging sensor in the viewfinder, solely for capturing Live

Again, the Sony Alpha 500 has produced the darkest exposure. Although the Canon EOS 500D image is the lightest, there is very little blown-out detail in the sky

## RESOLUTION

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

### CANON

JPEG ISO 200

24



RAW ISO 400

24



JPEG ISO 400

26



RAW ISO 1600

26



RAW ISO 3200

24



### NIKON

JPEG ISO 200

20



RAW ISO 400

22



JPEG ISO 400

26



RAW ISO 1600

26



RAW ISO 3200

24



### OLYMPUS

JPEG ISO 200

18



RAW ISO 400

18



JPEG ISO 400

16



RAW ISO 1600

20



RAW ISO 3200

20



### SONY

JPEG ISO 200

22



RAW ISO 400

22



JPEG ISO 400

24



RAW ISO 1600

22



RAW ISO 3200

22





**CANON EOS 500D**

RRP (body only) £699.99  
 Sensor Canon CMOS with 15.1 million effective pixels  
 Output size 4752x3168 pixels  
 Focal length mag 1.6x  
 Lens mount Canon EF (EF-S compatible)  
 File format Raw, JPEG, raw + JPEG simultaneously  
 Compression Three-stage JPEG  
 Colour space Adobe RGB, sRGB  
 Shutter type Electronically controlled focal-plane shutter  
 Shutter speeds 30-1/4000sec in 1/3 or 1/2EV steps plus B  
 Max flash sync 1/200sec  
 ISO ISO 100-12,800 in 1EV steps  
 Exposure modes PASM, Creative Auto, plus 6 scene and 2 custom modes

Metering system 35-zone evaluated, centreweighted, spot (approx 4%) and partial  
 Exposure comp ±2EV in 1/3 or 1/2EV steps  
 White balance Auto, 6 presets, plus 1 custom setting, amber-blue and green-magenta fine-tuning

White balance bracket 3 shots with blue/amber or magenta/green bias

Drive mode Single, continuous 3.4fps for 170 JPEGs or approx 9 raw files, mirror lock-up, Live View  
 LCD 3in TFT with 920,000 dots  
 Viewfinder type Pentaprism  
 Field of view Approx 95%  
 Dioptre adjustment -3 to +1 dioptre  
 Focusing modes Manual, One Shot AF, AI Servo AF, AI Focus AF, contrast detection AF in Live View mode (also with Face Detection)

AF points 9 points selectable individually or automatically in reflex mode

DoF preview Yes  
 Built-in flash Yes – GN 13m @ ISO 100  
 Video 1920x1080 pixels (20fps), 1280x720pixels (at 30fps), 640x480 pixels (at 30fps), MOV files with H.264 compression

External mic No  
 Memory card SD or SDHC  
 Power Rechargeable Li-Ion battery LP-E5  
 Connectivity USB 2.0 Hi-Speed  
 Weight 480g (without battery or card/s)  
 Dimensions 128.8x97.5x61.9mm

**Canon UK**  
 Woodhatch, Reigate,  
 Surrey RH2 8BF.  
 Tel: 01737 220 000  
[www.canon.co.uk](http://www.canon.co.uk)

**NIKON D5000**

RRP £619.99  
 Sensor CMOS with 12.3 million effective pixels  
 Output size 4288x2848 pixels  
 Focal length mag 1.5x  
 Lens mount Nikon F  
 File format Raw, JPEG, raw+JPEG simultaneously  
 Compression Three-stage JPEG  
 Colour space Adobe RGB, sRGB  
 Shutter type Electronically controlled, vertical-traverse focal-plane shutter  
 Shutter speeds 30-1/4000sec in 1/2 or 1/3EV steps plus B  
 Max flash sync 1/200sec  
 ISO ISO 100-6400 in 1/2, 1/3 or 1EV steps  
 Exposure modes Auto, program, aperture priority, shutter priority, manual, plus six scene presets

Metering system 3D Color Matrix Metering II, centreweighted (75% weighting to 6mm, 8mm or 10mm area) and 2% spot on selected AF point  
 Exposure comp ±5EV in 1/3 or 1/2EV steps  
 White balance Auto, 6 presets, plus custom setting, amber-blue and green-magenta fine-tuning

White balance bracket 2 or 3 frames in steps of 1, 2 or 3, where 1 step equals 5 mired

Drive mode Max 4fps for 67 highest-quality JPEG files or 11 raw  
 LCD Articulated 2.7in with 230,000 dots  
 Viewfinder type Pentamirror  
 Field of view Approx 95%  
 Dioptre adjustment -2 to +1 dioptre  
 Focusing modes Manual, single-servo, continuous servo, manual, contrast detection in Live View

AF points 11 (with centre-cross sensor) individually selectable points, auto or manual selection possible.

DoF preview No  
 Built-in flash Yes – GN 12m @ ISO 100  
 Video 1280x720 pixels (at 24fps), 640x480 pixels (at 24fps), 320x216 (at 24fps) AVI files with M-JPEG compression

External mic No  
 Memory card SD/SDHC  
 Power Rechargeable Li-Ion battery EN-EL9a  
 Connectivity USB 2.0 Hi-Speed  
 Weight 560g (without battery or card/s)  
 Dimensions 127x104x80mm

**Nikon UK**  
 380 Richmond Road,  
 Kingston, Surrey KT2 5PR.  
 Tel: 0871 200 964  
[www.nikon.co.uk](http://www.nikon.co.uk)

**OLYMPUS E-620**

RRP £599  
 Sensor Live MOS 12.3 million effective pixels  
 Output size 4032x3024 pixels  
 Focal length mag 2x  
 Lens mount Four Thirds  
 File format Raw, JPEG, raw + JPEG simultaneously  
 Compression Three-stage JPEG  
 Colour space Adobe RGB, sRGB  
 Shutter type Computerised focal-plane shutter  
 Shutter speeds 60-1/4000sec in 1/3EV steps plus B  
 Max flash sync 1/180sec  
 ISO ISO 100-3200 in 1/2, 1/3EV or 1EV steps  
 Exposure modes Program with shift, aperture priority, shutter priority and manual

Metering system 49-zone ESP metering, centreweighted, spot (approx 2%) – normal, highlight and shadow  
 Exposure comp ±5EV in 1/3, 1/2 or 1EV steps  
 White balance Auto, custom (four settings), eight presets, colour temp 3,000-7,500K, amber-blue and green-magenta fine-tuning

White balance bracket 3 frames in steps of 2, 4, 6 mired

Drive mode Max 4fps until card full in Fine JPEG or six raw images  
 LCD Articulated 2.7in TFT with 230,000 dots  
 Viewfinder type Pentamirror  
 Field of view Approx 95%  
 Dioptre adjustment -3 to +1 dioptre  
 Focusing modes Manual, single AF, continuous AF, manual and AF in both single and continuous modes, contrast detection in Live View

AF points 7 points selectable individually or automatically

DoF preview Yes (via Fn button)  
 Built-in flash Yes – unit GN 12m @ ISO 100  
 Video N/A

External mic N/A  
 Memory card CompactFlash, xD  
 Power Rechargeable Li-Ion battery BLS-1  
 Connectivity USB 2.0 Hi-Speed  
 Weight 475g (without battery or card/s)  
 Dimensions 130x94x60mm

**Olympus UK**  
 KeyMed House, Stock Road,  
 Southend-on-Sea, Essex  
 SS2 5QH. Tel: 0800 111 4777.  
[www.olympus.co.uk](http://www.olympus.co.uk)

**SONY ALPHA 500**

RRP £599  
 Sensor CMOS with 12.3 million effective pixels  
 Output size 4272x2848 pixels  
 Focal length mag 1.5x  
 Lens mount Sony Alpha (Minolta A-type)  
 File format Raw, JPEG, raw + JPEG simultaneously  
 Compression Two-stage JPEG  
 Colour space Adobe RGB, sRGB  
 Shutter type Electronically controlled, vertical-traverse focal-plane shutter  
 Shutter speeds 30-1/4000sec in 1/3EV steps plus B  
 Max flash sync 1/160sec  
 ISO ISO 200-12,800 in 1EV steps  
 Exposure modes Auto, program, aperture priority, shutter priority, manual, 7 scene modes

Metering system 40-segment honeycomb-pattern SPC metering or 1200-zone evaluative in Live View mode, centreweighted and spot  
 Exposure comp ±2EV in 1/3EV steps  
 White balance Auto, 6 presets, plus custom setting and Kelvin adjustment 2500-9900K

White balance bracket 3 frames, in 2 selectable steps

Drive mode Max 5fps using viewfinder, 4fps using Live View for 14 raw or 32 Fine JPEGs  
 LCD Tilttable 3in LCD with 230,400 dots  
 Viewfinder type Penta-Dach mirror with tilt mechanism  
 Field of view Approx 95% in viewfinder, 90% in Live View  
 Dioptre adjustment -2.5 to +1 dioptre  
 Focusing modes Manual, single-shot AF, automatic AF, continuous AF, Quick AF phase-detection mode available in Live View

AF points 9 (with centre-cross sensor) individually selectable points, auto or manual selection possible

DoF preview No  
 Built-in flash Yes – GN 12m @ ISO 100  
 Video N/A

External mic N/A  
 Memory card SD, SDHC or MemoryStick Duo  
 Power Rechargeable Li-Ion battery NP-FM500H  
 Connectivity USB 2.0 Hi-Speed  
 Weight 597g (without battery or card/s)  
 Dimensions 137x104x84mm

**Sony UK**  
 The Heights, Brooklands,  
 Weybridge, Surrey KT13 0XL.  
 Tel: 01932 816 000  
[www.sony.co.uk](http://www.sony.co.uk)



## 'When taking images in dull, overcast, late-afternoon light, the Canon EOS 500D, Nikon D5000 and Sony Alpha 500 produce similar results in AWB mode'

View, phase-detection autofocus is possible even in Live View mode.

Each of the other three cameras is reliant on using the slower contrast-detection autofocus when in Live View, or they have to interrupt Live View momentarily to use phase-detection AF.

If you are looking for a £500 DSLR that has the facility to capture video, then you have a choice between the D5000 and the EOS 500D. At first glance it appears the EOS 500D is the better option, as it can record at a Full HD resolution of 1920x1080 pixels at a 16:9 widescreen ratio. However, the footage can only be recorded at 20fps.

When shooting at the more standard 4:3 aspect ratio, video footage from the EOS 500D is 1280x720 pixels at a rate of 30fps. This is the same resolution offered by the D5000, although this camera has a slightly slower frame rate of 25fps, which is still perfectly compatible with the European PAL TV standard.

Video capture in both the EOS 500D and D5000 suffers from CMOS sensor wobble, which causes vertical lines to appear to tilt or wobble if the camera is quickly panned from side to side. A quick test showed that this effect is more noticeable in the D5000 than it is in the EOS 500D.

Sadly, both the D5000 and EOS 500D only record sound in mono and have no option to fit an external microphone. This is something of an issue, as the cameras record the noise of the lens zooming and focusing.

If Live View is a priority, the Alpha 500 and its Quick AF system takes some beating, but sadly the camera lacks video technology. With the EOS 500D offering a high-resolution 3in screen and the slightly better video capability, it is a more preferable option to the D5000 for Live View and video capture – unless you want a camera with an articulated screen.

### AUTOFOCUS

In good lighting conditions all four cameras quickly snap lenses into focus. Of the four cameras, I found the Canon EOS 500D to be the fastest, followed closely by the Nikon D5000. Not far behind the Canon and Nikon cameras is the Sony Alpha 500, but it has a tendency to be more fidgety before locking on to focus. The Olympus E-620 isn't quite as fidgety as the Sony camera, but seems to undergo a two-stage process whereby it performs a quick initial focus and then a second, comparatively slower but more precise focus. If the second stage were as fast as the first, I would estimate that the E-620's AF would match that of the EOS 500D and D5000.

In low-light conditions the D5000 performs the best of the four cameras. Its built-in AF assist beam automatically comes

on very promptly and provides enough light to help focus up to a few metres away. The EOS 500D, Alpha 500 and E-620 also have AF illumination, but instead of a separate LED, light is provided by each camera's built-in flash, which strobes to illuminate the scene. To activate this feature, the flash must be popped up.

With the AF systems of the Alpha 500 and E-620 being more fidgety in low-light conditions, their AF assist illumination features are much needed. However, while the EOS 500D has an option to disable the flash from firing, even when it is popped up, this option is lacking in the Alpha 500 and E-620. This means you must either accept that the flash will fire during the exposure, or use the AF illuminator, then pop the flash down and lock focus before pressing the shutter.

When it comes to autofocus speed and reliability, the EOS 500D and D5000 lead the way.

### WHITE BALANCE AND COLOUR

When taking images in dull, overcast, late-afternoon light, the Canon EOS 500D, Nikon D5000 and Sony Alpha 500 produce similar results in AWB mode. Of the three, the EOS 500D just about edges the D5000 and Alpha 500 as its images look slightly more neutral.

As we commented in our original test of the Olympus E-620, this camera tends to add a warm tint to images, particularly in overcast conditions. Again, this can be easily corrected in raw images, but those shooting JPEG files may want to set the white balance manually or perform a custom white balance reading using the E-620's useful Quick White Balance feature.

Like most DSLRs, each camera provides a welcome selection of different colour styles that can be applied to images. As well as the usual array of neutral, landscape, vivid and black & white styles, the E-620 includes the much talked-about Olympus Art Filters. These are automated shooting modes that adjust the camera's exposure settings, and add colour and filter effects to a JPEG image. There are six Art Filters available: pop art, soft focus, pale and light colour, light tone, grainy film and pin hole.

Of the Art Filters, the black & white, high-contrast grainy film effect is my favourite. However, I found that you can go some way to replicating its effects on other cameras by using a black & white style and increasing the contrast, sharpness and sensitivity setting.

The EOS 500D leads the way when it comes to white balance, producing good neutral results. The D5000 and Alpha 500 follow closely behind. Unfortunately, the slight magenta tone when shooting outside with the E-620 can be a hindrance. **AP**

# Verdict

**BETWEEN** them, the four cameras on test here have a huge range of features, and if you were to take the best bits of each one you would have a fantastic enthusiast-level camera.

Of the four, the Canon EOS 500D is the best all-round performer, just edging ahead of the Nikon D5000. With an excellent screen, 15.1-million-pixel resolution, a good AF system and video capture, the specification of the EOS 500D matches its performance. However, it is the only camera not to feature an articulated screen.

While the Sony Alpha 500 may have the best AF in Live View mode thanks to its unique Quick AF system, the Nikon D5000 is faster when focusing through the viewfinder, and it also features video capture and has excellent noise control.

Finally, the Olympus E-620 is not without its charms. It is noticeably smaller than the other cameras, particularly the Alpha 500, which makes it worth considering if weight and size are an issue. It also has a lot of interesting and useful features, such as the spot metering modes and Art Filters.

### CANON EOS 500D

First tested in AP 16 May 2009

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b>										
Tested as Entry-level DSLR										
Rated Very good										
<b>83%</b>										
FEATURES	7/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	7/10									
METERING	9/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

### NIKON D5000

First tested in AP 30 May 2009

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b>										
Tested as Entry-level DSLR										
Rated Very good										
<b>83%</b>										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	25/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

### OLYMPUS E-620

First tested in AP 18 April 2009

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b>										
Tested as Enthusiast DSLR										
Rated Good										
<b>79%</b>										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	23/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	9/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									

### SONY ALPHA 500

First tested in AP 21 November 2009

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b>										
Tested as Entry-level DSLR										
Rated Very good										
<b>81%</b>										
FEATURES	8/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									



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# AskAP

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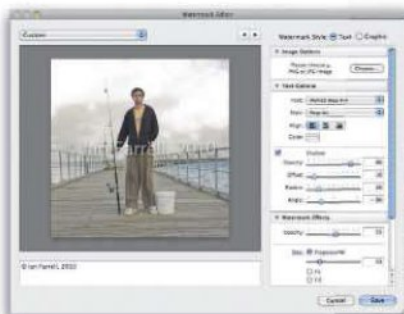
**Q** I have taken to using the web to display my photographs, using Facebook, Flickr and my own website, [www.danielschiraldiphotography.com](http://www.danielschiraldiphotography.com). However, I am concerned that anyone could steal or use these photographs without my permission or knowledge. How I can prevent this from happening? **Daniel Schiraldi**

**A** You can minimise the risk to your online images by lowering their value to anyone out there looking to take advantage. If you are concerned about unauthorised prints being made from your photographs, or about them being used in printed publications without your permission, I recommend you only put low-resolution images on your websites. Nobody will get much commercial gain from trying to print a 600-pixel image at A4 size.

Alternatively, you could investigate watermarking to identify yourself clearly as the copyright owner. There are specialist pieces of software

for doing this, but it can be done in Photoshop by generating a text layer and knocking back its opacity using the control in the Layers palette. The downside is that it's a distraction to those viewing your images.

I also always recommend that photographers add their name, copyright declaration and contact details to an image's metadata. This makes it harder for a digital miscreant to claim that he or she didn't know who the image belonged to. **Ian Farrell**



## HD VIDEO PROBLEM

**Q** How do I play back footage from my Canon EOS 500D in Full HD? My computer's graphics card is not up to it, and it's not yet time to upgrade. My Sony TV is HD ready, so I can connect the camera via an HDMI cable, but I can't keep those massive files on my SD card forever. If I back up movies to my hard drive, I can't watch them on the TV without putting them back on an SD card. I tried burning onto DVD, but it's not HD, and while I could get a Blu-Ray writer for my PC and a player for the TV, it will cost more money! It would seem we are all getting caught up in the craze to buy the latest cameras before the rest of the gear catches up. **Mike Andrews**

**A** Although you say it's not time to upgrade yet, I think it might be, but it may not be as costly as you think. If your computer isn't up to playing HD movies, you may just need to upgrade the graphics card. This doesn't have to cost a fortune, as a Sapphire ATI Radeon 5670, for example, will set you back around £40 and should do the job nicely.

Alternatively, look into a device for either playing video directly on your TV or streaming it from your PC to your TV over a wireless network. The highly regarded Western Digital WD TV HD Media Player (around £70) is a box that connects to your TV via an HDMI cable and plays back content from any storage device you

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to:

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connect to it, be that an external hard drive or a memory key.

It is frustrating when updating a camera means upgrading your other bits of technology too, but this is a consequence of the rapid pace of change we are seeing in photography at the moment. Increasing pixel counts in stills photography means more computer power is needed for editing and, as you have highlighted, this issue also extends to video capture. **Ian Farrell**

## DIGITAL STEREO CAMERA

**Q** Having dabbled in stereo photography for some time, could you tell me whether anyone has yet produced a digital stereo camera? If not, is it possible to link two ordinary digital cameras so they take an image at exactly the same time? **Malcolm Taylor**

**A** Those clever boffins at Fujifilm have developed exactly what you are after – a digital camera with two lenses and two sensors. The £480 Fujifilm FinePix REAL 3D W1 produces ten-million-pixel still images and VGA movies that can be seen in 3D on the camera's screen without the use of special glasses. Not only that, but a separate electronic picture frame (£399) is available, as is an online lenticular printing service. Images can



## FROM THE AP FORUM

### Judging HDR images

**Dee Phoenix asks** Regarding competitions such as the Amateur Photographer of the Year event, are HDR images judged in the same way as 'natural' images? I did have a look at some of the previous competitions, but didn't find a lot of HDR work, and the ones I did find were awarded fewer points than the other imagery.

**ElSid replies** I would say that it's a matter of the judge's personal preference/prejudice and the 'look' of the image. It is possible to produce HDR images that look natural and these probably don't get spotted. Equally, ones processed to look like they are deliberately unnatural probably stand a chance of being accepted on their own merits, although a lot will depend on how anti-manipulation the judge is.



be uploaded to the Fuji 3D imaging portal ([www.fujifilmreal3d.com](http://www.fujifilmreal3d.com)) and returned to you in the post as 6x4in or 7x5in prints costing £3.99 and £4.29 respectively, plus £4.99 p&p. Again, no special glasses are needed to appreciate the 3D effect.

Angela Nicholson reviewed the Fujifilm FinePix REAL 3D W1 in AP 27 February and gave it four stars out of five. This really is cutting-edge technology, applied to the consumer-level digital imaging market for the first time, and is well worth a look. Fujifilm tells us that various dealers around the country have the unit in stock.

Ian Farrell

#### FILMS FOR TV USE

**Q** Is it possible to make films with the Canon EOS 550D that can be sold to television production companies? The camera has Full HD capability and can capture at 45MB per second. Is this enough for TV or low-budget cinema? **Natalie Anderson**

**A** This is hard question to answer because it depends on the quality criteria that each TV company sets out. I've certainly seen professional filmmakers using the Canon EOS 5D Mark II for commercial video work, and the EOS 550D is very well specified, too, being able to shoot full 1080p HD video footage with the option of various capture speeds. This is a great facility given the price of the camera. My feeling is that, coupled with the range of lenses available from Canon, you should have everything that you need, but it would be best to approach a few production companies first, perhaps with some sample footage. Ask their opinions before committing yourself to a big project.

Ian Farrell

**Fen replies** Perhaps the images you're referring to didn't fit the brief for the competition and so scored lower than ones that did fit the brief. There are so many factors in judging that I don't think you can put it down to being an HDR photo or not.

**Clodhopper replies** Digital manipulation is a thorny subject for some, but actually it's not so different from manipulating images in the darkroom, cross-processing, using different papers or using a lot of filters when you capture the image. Whatever method you use, it is still distorting reality.

**Taxor replies** I don't understand the antipathy of some people towards HDR images. Although it can, and frequently does, appear overdone, it can also be breathtakingly beautiful and it certainly has its parallel in traditional photography. In the darkroom we dodge, burn, flash, split-grade, bleach and tone to capture the essence of the subject. The only difference is the mechanics of the process.

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## f/AQ

### The raw truth

Many readers email us about software that won't read a new camera's raw files. It's a very common problem, but thankfully there is an easy explanation for what is going on – and a simple solution.

The issue is that because each new camera is of a completely new design, each raw file is different, too. As new cameras are launched, pre-existing software (like Photoshop) is unaware of them, and so cannot open the files. To do so, applications must first be updated. In the case of Adobe applications, such as Photoshop, Lightroom and Elements, this is done via a plug-in called Adobe Camera Raw.

Adobe Camera Raw (ACR) is currently in version 5.6, having been updated late last year to add new raw-file definitions for cameras like the Canon EOS 7D, Olympus Pen E-P2 and Sony's Alpha 500, 550 and 850. You can download each new version from Adobe's website for free, and this is one of the first things you should do when you buy a new camera. However, there is a problem. In the past, only the most current version of Photoshop has supported the most recent ACR plug-in. This means, for example, that if you were happily shooting with a Canon EOS 5D and Photoshop CS2, upgrading to the new Canon EOS 5D Mark II would necessitate not only a free upgrade of ACR, but also a costly upgrade of Photoshop itself to CS4.

This situation has started to change, though. The most recent version of ACR works in Adobe Elements versions 6, 7 and 8, meaning that owners of non-current versions of Elements can enjoy the most modern new-camera updates. We hope Adobe will continue this backward compatibility in Photoshop with its newly launched CS5.

Other software packages, such as Apple Aperture, Apple iPhoto and Corel PaintShop Pro, work in a similar way and need updating periodically for new raw-file definitions. So if you have just bought a new camera and want to continue using your favourite raw-processing package, the first thing you should do is get on the internet and seek out a software update. It should fix the problem at a stroke.

Ian Farrell

# In next week's AP

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## GARDENS AND PLANTS

SPECIAL ISSUE

### GARDEN TECHNIQUE

Angela Nicholson suggests a range of items that will help you capture great garden pictures

### MACRO LENSES

Want to get closer? We've got a round-up of all the macro lenses, extension tubes and bellows available

### MASTERCLASS

Paul Hobson shows four readers how to capture dynamic, lively macro images of butterflies

### INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR

Find out who's the world's top garden photographer as we reveal the winners of this year's competition

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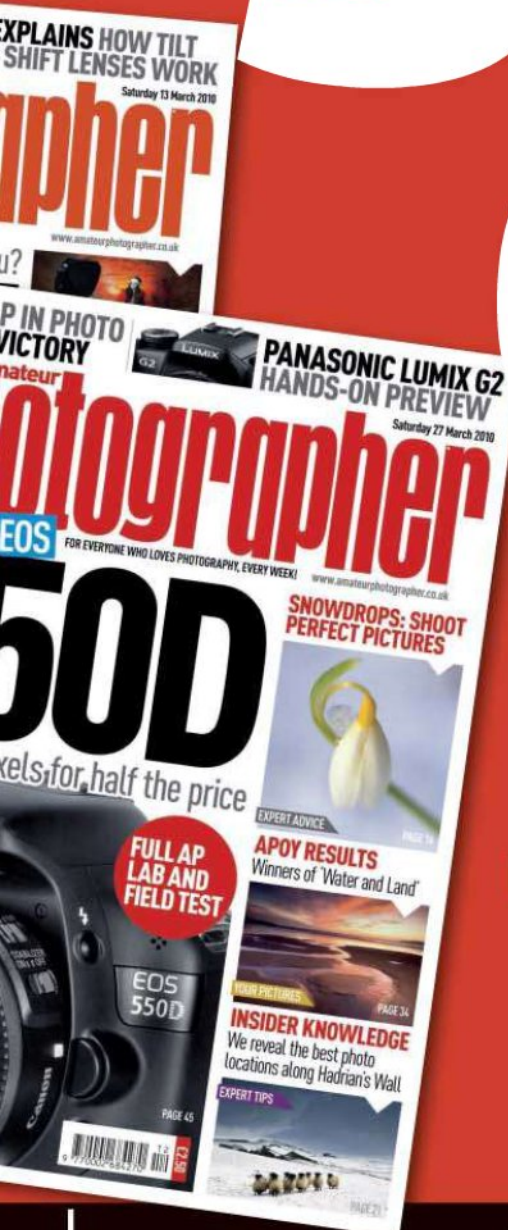


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**50 million**

**EF LENSES**  
50 million Production  
1987-2009

WORK III / THE EYES OF THE EOS (04/03 Edition)

to callers who can collect the lens. Canon started Lens Work in the days of FD Lenses and Canon plus most of their major dealers use the book for reference.



**100mm f2.8 Macro promotion** While I love selling the new L version of the lens, it is out of reach of most EOS users. While I will try to match warehouse type prices on both, for the time being, I am concentrating on the standard version and if you mention this advertisement, I will supply a Canon UV filter worth £29.99 'free'.

**Canon new but un-boxed** 'split-from-kit' 'standard' zooms available at great savings. Ask and I would check if I have a kit available to split, and you can decide whether the extra saving is attractive.

**Canon T-0001 Tripod 'FREE' with local camera purchase** While this has 3-way head, quick camera mount, 3-section hexagon legs, quick lever lock and triple leg braces, etc. (copy from the box), it is not suitable for the professional cameras like the 1Ds or those with long white L lenses! Ask for a quote for the EOS camera you are interested in, and I will try to match the warehouse type prices plus the bonus of a tripod if you mention this advertisement and can collect.



**Canon has announced 'CashBack' offers** - the 550D, 500D and 50D cameras. Claim £30 against 500D, £50 against 550D and £65 against 50D. This is valid on cameras purchased until 31st May 2010.



**Canon EOS 5D II was named 'Camera Of The Year'** by Japan Camera Grand Prix (Japan's EISA/TIPA) on the 22nd of May 2009. This is Canon's 8th Grand Prix top award. It has also been named as winner of the EISA Advanced camera 2009/10 award. I was in China visiting factories and just happened to see the EOS-5DII fitting Delkin branded professional pop-up shade being made. This is now in stock at £34.99. The 5DII spare battery is £71.50. The BG-E6 battery grip is in stock, at the moment, at £229.50.

**The Canon Powershot G10 and G11** stocked and discounted. For those who can collect I have a brown fitted case for G11.

**Canon EF12II tube is £79.99 and EF25II tube is £159.99** but I can supply an EF/EFs compatible set with 12+20+36 at only £150. It has been tested by 'Amateur Photographer' and was given a 5 star top rating. The tubes can also be supplied individually at £55, £65 and £75 respectively, though the 12mm is in short supply at the moment.

**The Canon TC-80N3 cable release** with various timing features, at a guide price of £142.99, has been selling for over 10 years and is popular. A Chinese manufacturer has produced a very close 'copy' at around £79 and this is in stock. Unusually, Canon cannot supply one with E3 to fit the 300D to 550D plus G10 & G11 but I do have one.

**Canon 580EX II** has a guide price of £559.99, but while pre increase price stocks last, I am still supplying this at £375; or better still, £385 with dome diffuser included. The CP-E4 compact battery pack is in stock at £189.99, or only £150 if purchased with the 580EX II.

**The Canon Flash Off-Camera Shoe Cord OC-E3** has a guide price of £59.99. As tested in the A.P., there is an alternative at only £35, or a £45 version which has a 50% longer cable. If you have Nikon as well as Canon, I have a universal standard length version which fits both at £45.

**A 0.7x wide angle attachment** is available for the 18-55mm. This will bring the 18mm to about 13mm or in 35mm terms from 28mm wide angle to around 20mm! The Japanese 'PRO' item is £79 or £69 if purchased with an EOS with 18-55. These are available for Canon (58mm) as well as Nikon/Pentax (52mm).

A 0.5x 58mm ultra wide and a Fisheye version will be available by request.

**Instructional DVDs for Canon** We stock quite a few of these; ask for details. There will even be one for the effective use of the HD video within the new DSLRs soon!

**Canon instruction manuals** If you have misplaced the instruction manual or bought a used camera without one, I may have it or can certainly order one for you. I just bought the EOS 550D instruction book myself to read about the camera as I do not want to ruin the sealed pack supplied with the camera! Recently quite a few letters in the A.P. seem to imply that one can obtain the printed instruction for the PowerShot G11 free of charge from Canon rather than reading the disc on computers or print it out; I found that I had to pay for my printed copy.

**LED LIGHT for VIDEO or CLOSE-UP PHOTOGRAPHY** Tested in AP the 19th September 2009 and awarded 4-stars out of five, is a LED rechargeable light. It was pointed out that the tested unit came with USA two pin plug which is not for use here. I have the same unit with a different brand name at £59, but it is supplied with three pin U.K. plug. I also have an improved version with variable power output at £69.

Picture for illustration only

**Canon FD Manual Focus Equipment (Sales & Service) still catered for whenever possible.**

**Apologies for any inconvenience** Due to a minor stroke recently, some of you have had difficulty getting in touch. The necessary GP and hospital follow-ups mean I am in the shop less often and a phone call made before a visit becomes more necessary, as I do not wish to inconvenience anyone.



# Casio Exilim EX-FH100

Shooting high-speed image sequences is a breeze with the Exilim EX-FH100, but that's not all it can do



**Casio's Exilim EX-FH100 is available in black or silver and it has a reasonably high-quality feel**

## DATAFILE

**RRP**  
£299.99  
**Sensor**  
10.1 million effective pixels  
**Output size**  
3648x2736 pixels  
**File format**  
JPEG, simultaneous raw (DNG) and JPEG at ISO 100 and 200, Motion JPEG AVI  
**Lens**  
24-240mm (equivalent)  
f/3.3-5.8  
**ISO**  
ISO 100-3200  
**Exposure modes**  
Auto, manual, plus 25 scene presets (Best Shot mode)  
**Exposure metering**  
Multi-pattern, centreweighted, spot,  
**White balance**  
Auto, 6 presets, plus custom  
**LCD**  
3in LCD with 230,400 dots  
**Focus modes**  
Spot AF, Multi AF, Free AF, Tracking AF, Manual Focus, Face-Detection AF  
**Memory card**  
Secure Digital/SDHC/  
Eye-Fi SD  
**Power**  
Rechargeable Lithium-Ion  
**Weight**  
181g (excluding battery and card)  
**Dimensions**  
105x63.2x29.9mm

**Angela Nicholson**  
Technical editor



**ALTHOUGH** the Casio Exilim EX-FH100's ability to shoot up to 30 nine-million-pixel images at 40fps is enough to grab the attention of most enthusiasts, the fact that this is combined with a wideangle-to-telephoto lens with a 35mm focal length equivalence of 24-240mm, a backlit CMOS sensor to help keep noise levels down, sensor-shifting image stabilisation and the capacity to shoot DNG raw files (at ISO 100 and 200) makes it even more interesting. Further good news is that aperture-priority, shutter-priority and manual-exposure modes are available, albeit with just two aperture settings at any given focal length. There's also an option to record images shot immediately before the shutter release is pressed fully, to help capture unpredictable action, so you can see the decisive moment before you actually shoot it.

Slow-motion video enthusiasts will also appreciate the fact that, as well as HD video (1280x720 pixels at 30fps), the EX-FH100 can record movie footage at a range of frame rates up to 1,000fps (224x64 pixels). Naturally, the video resolution goes down as the frame rate goes up, but full VGA footage (640x480 pixels) can be recorded at 30fps-120fps.

### BUILD AND HANDLING

Despite the impressively wide span of its zoom lens, the EX-FH100 is fairly slim and can be slipped into a trouser

pocket. It also feels tough enough to survive being transported in this way. The shallow finger-grip provides just enough purchase on the front of the camera body, but those with large thumbs may find it tricky to locate a resting point between the controls on the rear.

Like many modern compact cameras, the EX-FH100 doesn't have a viewfinder. However, I found the 3in, 230,400-dot LCD screen has a wide viewing angle and provides a clear view of the scene in many situations, even in quite bright ambient light, despite its relatively low resolution.

Many of the most commonly used controls can be accessed by pressing the Set button and then scrolling through the options. It's rather strange that the time and date should be included in this list, though. I'd prefer to see the option for changing the AF point selection mode located here rather than halfway down the first screen of the Record menu.

Conveniently, there is a dedicated button for activating the high-speed continuous shooting mode, and the Set menu contains the options to select the frame rate, the maximum number of shots (up to 30) and how many shots will be recorded before and after the shutter-release button is pressed fully home.

### PERFORMANCE

Low-sensitivity images from the EX-FH100 have a respectable level of detail considering they are produced by a camera with a 1/2.3in, 10.1-million-pixel sensor, but they are not up to the standard of some Canon Digital IXUS models we have tested. At 100% on the computer screen, some out-of-focus details and patterns

look rather smudged, even at the lowest sensitivity settings.

I found that the JPEG files recorded by the EX-FH100 at ISO 100 and 200 look a little less natural and have a bit more smudging than the raw (DNG) files that may be recorded simultaneously. However, the 10-15 second wait while each raw image is processed is torture.

I have no complaints about the automatic white balance or the multi-pattern metering systems. My images generally have natural colours and are well exposed, even when there are large dark or bright areas present.

Although the EX-FH100's headline feature is its maximum frame rate, and it is great fun to freeze water droplets and so on, there are a limited number of occasions when this is really useful. As it takes around ten seconds to write the 30 images that are recorded in less than a second when shooting at 40fps, it isn't something you want to do all the time. However, the frame rate can be adjusted between 1, 3, 5, 7, 10, 15, 30 and 40fps (as well as an auto option), which makes the EX-FH100 much more versatile for recording action. I found 10fps worked well when shooting BMX bikers showing off a few tricks. Also, as the camera can be set to record to its buffer while the shutter-release button is half-pressed, up to 25 images can be captured at 40fps immediately before the shutter-release button is pressed home. This meant that by following the action with the shutter release half-pressed, and only pressing it home after the main trick, I could be confident of getting the shot I wanted. **AP**

## Verdict

**USING**  
the Exilim EX-FH100's high-speed continuous



shooting mode is great fun and it enables users to capture images that would not normally be possible with a compact camera. Chromatic aberration and distortion are well controlled, especially bearing in mind the wide focal-length span. Most images captured at ISO 100 or 200 are suitable for making A3 prints, but some shots taken at higher sensitivity settings are best kept to A4 or smaller.

Casio Electronics, Unit 6, 100 North Circular Road, London NW2 7JD. Tel: 0208 450 9131. [www.casio.co.uk](http://www.casio.co.uk)



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**58mm UV**  
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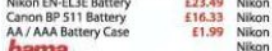


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Mini Bendy Tripod	£1.99
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# Marketplace

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## Nikon DSLRs and DSLR kits at low prices

**Nikon D3s** **NEW**  
12.1 million pixels

- 9 fps and 51-point AF
- 7-stop ISO range of 200-12,800 with up to ISO equiv. of 102,400
- FX format HD movies

**2 YEAR WARRANTY**

**D3s BODY ONLY** **£3574** or £145 mth

**Nikon D3x** **NEW**  
24.5 million pixels

Amateur Photographer AWARD 2010  
HIGH-END CAMERA OF THE YEAR

**2 YEAR WARRANTY**

**D3x BODY ONLY** **£4796.99** or £195 mth

**Nikon D300s** **NEW**  
12.3 million pixels

- HD Movie Capability with Stereo Mic terminal
- 51-point autofocus system
- 12.3 megapixel CMOS sensor and 7fps
- It has a large 3 inch TFT screen
- Dual SD and CF Memory Slots

**2 YEAR WARRANTY**

**D300s BODY ONLY** **£1148** or £47 mth

**D300s + 16-85mm** **£1544.99** or £63 mth

**UP TO £60 CASHBACK**  
Purchase a new Nikon D90 (any configuration) = **£60 CASHBACK\***  
Purchase a new Nikon D5000 (any configuration) = **£50 CASHBACK\***

\*Cashback available on purchases made between 12.02.10 - 30.04.10. Claims must be received by 31.05.10. For more information please visit www.nikon.co.uk/cashback. \*Terms and conditions apply - see Nikon website for further details.

**HURRY!**  
**CASHBACK ENDS 30th APRIL 2010.**

**£60 CASHBACK\***

**Nikon D90** 12.3 million pixels

**2 YEAR WARRANTY**

**D90 BODY ONLY** **£609** £549 Inc Cashback\*

**D90 + 18-105mm VR** **£744.99** £684.99 Inc Cashback\*

**£50 CASHBACK\***

**Nikon D5000** 12.3 million pixels

**2 YEAR WARRANTY**

**D5000 BODY ONLY** **£499.99** £459 Inc Cashback\*

**D5000 + 18-55mm VR** **£549.99** £499.99 Inc Cashback\*

**D5000 + 18-105mm VR** **£699.99** £649.99 Inc Cashback\*

**Nikon D700** 12.1 million pixels

Amateur Photographer AWARD 2009

**2 YEAR WARRANTY**

**D700 BODY ONLY** **£1764** or £72 mth

**Nikon D3000** **NEW**  
10.2 million pixels

- Ideal entry-level DSLR • 11-pt. AF system • 3 fps • 3" TFT screen

**2 YEAR WARRANTY**

**D3000 BODY ONLY** **£328.99** or £14 mth

**D3000 + 18-55mm VR** **£348.99** or £15 mth

**D3000 + 18-55mm** **£384.99** or £16 mth

**D3000 + 18-105mm VR** **£498.99** or £21 mth

**D3000 + 18-55mm + 55-200mm** **£579.99** or £25 mth

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LENSES			
10.5mm f2.8G IF-ED AF DX Fisheye Nikkor	£518.99	300mm f2.8G AF-S VR Nikkor	£3977.99
16mm f2.8D AF Fisheye Nikkor	£587.99	300mm f2.8G ED VR II	£4398.99
20mm f2.8D AF Nikkor	£459.99	300mm f4 AF-S IF ED	£965.99
24mm f1.4G AF-S ED	£1894.99	400mm f2.8G AF-S ED VR Nikkor	£6527.99
24mm f2.8D AF Nikkor	£328.99	500mm f4 ED AF-S VR Nikkor	£5739
28mm f2.8D AF Nikkor	£216.99	600mm f4 ED AF-S VR Nikkor	£6926.99
35mm f1.8 G AF-S DX	£167.99	NEW! 10-24mm f3.5-4.5G AF-S DX	£638.99
35mm f2D AF Nikkor	£253.99	12-24mm f4 G AF-S IF-ED DX Zoom	£805.99
50mm f1.4D AF Nikkor	£228.99	14-24mm f2.8 AF-S G ED	£1288.99
50mm f1.4G AF-S	£298.99	16-35mm f4 G AF-S ED VR	£394.99
50mm f2.8G AF-S ED Micro Nikkor	£106.99	16-85mm f3.5-5.6G AF-S DX ED VR	£434
60mm f2.8D AF Micro	£320.99	17-55mm f2.8G DX AF-S IF-ED	£1044.99
85mm f1.8D AF Nikkor	£304.99	18-35mm f3.5-4.5D IF-ED AF Zoom	£498
85mm f1.4D AF Nikkor	£886.99	18-55mm f3.5-5.6G AF-S DX ED MKII	£126.99
85mm f3.5 AF-S DX VR ED	£439.99	18-55mm f3.5-5.6G AF-S DX VR	£147.99
105mm f2.8G AF-S VR IF ED Micro Nikkor	£604.99	18-70mm f3.5-4.5 AF-S DX Zoom Nikkor	£298.99
105mm f2 AF DC Nikkor	£799	18-105mm f3.5-5.6G ED VR	£219.99
135mm f2D AF DC Nikkor	£958.99	18-200mm f3.5-5.6G AF-S DX VR	£529.99
180mm f2.8D AF IF-ED Nikkor	£619	NEW! 18-200mm f3.5-5.6G AF-S DX VR II	£586.99
200mm f4D AF Micro Nikkor	£108.99	24-70mm f2.8 AF-S G ED	£1192.99
200mm f2 AF-S VR	£3099.99	24-85mm f2.8D AF Zoom Nikkor	£518.99
		24-120mm f3.5-5.6G AF-S VR IF-ED Zoom	£539.99

**Nikkor 60mm f2.8G ED AF-S Micro**

**£397.99** or £17 per month

SOFTWARE		FILTERS prices start from...	
Nikon Capture NX2 The next generation of Nikon's image editing and processing software	£129.25	Circular Polarising	£39.14
Nikon Capture NX2 Upgrade	£79.99	A12 Amber	£27.39
Nikon Capture NX	£49.99	B2 Blue	£27.39
Nikon Camera Control Pro 2	£145	B8 Blue	£27.39
		L18C Skylight	£46.97
		L37C UV	£42.07

DIGITAL SLR ACCESSORIES	
<b>Nikon D60</b>	AS-15 £22, EN-EL9 £39.99, MH-23 £42.99, EH-5 AC £83.83, EP-5 AC £29.99, CF-DC1 £38.99, DR-6 £225.18, DG-2 £87.99, DK-22 £4.99, Capture NX2 £129.95, DK-5 £4.99, DK-16 £4.49, ML-L3 RC £16.49, UC-E4 £19.83, EG-D100 £19.99, FSA-L1 £329, SB-400 £127.99
<b>Nikon D90</b>	CF-D80 £34.99, EN-EL3e £69.99, EH-5A £79.99, DK-21M £22.99, DK-5 £4.99, SB-400 £127.99, SC-28 £59, ML-L3 RC £16.49, MC-DC1 £31.49, BM-7 £8.99, AS-15 £22, MB-D80 £149.00, DR-6 £225.18, DG-2 £87.99, Capture NX2 £129.95, UC-E4 £19.83, SB-900 £325.99
<b>Nikon D700</b>	EN-EL3e £69.99, MB-D10 £259.49, EH-6 AC £79.99, EH-5A £79.99, MH-18A £34.24, MH-19 £195.73, SB-900 £325.99, WT-4 £597.02, DK-17A £22.99, ML-L3 RC £214, DG-2 £87.99, DK-18 £6.99, DR-5 £225.09, Capture NX2 £129.95, MC-35 £130, MC-36 £149.99, MC-30 £63.49
<b>Nikon D300</b>	EN-EL3e £69.99, MB-D10 £259.49, WT-4 £597.02, MH-18A £34.24, MH-19 £195.73, EH-6 AC £79.99, EH-5A £79.99, DK-21M £22.99, DK-23 £4.99, BM-8 £8.99, DR-6 £225.18, SC-28 £59, MC-35 £130, MC-36 £149.99, DK-5 £4.99, Camera Control Pro 2 £134, BF-1A £6.99
<b>Nikon D3</b>	EN-EL4a £88.09, MH-21 £127.22, MH-22 £232.99, BL-4 £14.99, EH-6 £79.99, WT-4 £597.02, DK-17A £22.99, MC-30 £63.49, MC-36 £149.99, ML-L3 RC £213.99, SC-29 £65, DR-5 £225.09, DG-2 £87.99, DK-17M £22.99, Camera Control Pro 2 £134, DK-18 £6.99, MC-35 £130

**FLASH GUNS**

SB-400, SB-600, SB-900, SB-R200

Nikon SB-400 £127.99  
Nikon SB-600 £229  
Nikon SB-900 £325.99

**Nikon Close-Up Speedlights and Kits**  
Nikon SB-R200 £179

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Wireless Transmitter enables cable free image transfer to a computer.

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WT-2 Wireless Transmitter £469.77  
WT-3 Wireless Transmitter £391.47



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### Canon EOS 550D

**£50 CASH-BACK\*\***

**NEW**

- 100-6400 ISO expandable to 12800
- Auto ISO Stop
- iFCL Metering
- Full HD 1080p Movie
- External Mic Socket
- 3:2 Clear view LCD



EOS 550D BODY ONLY	£643.99 £593.99 Inc Cashback**
EOS 550D +18-55mm	£689.99 £639.99 Inc Cashback**
EOS 550D +18-135mm	£989.99 £939.99 Inc Cashback**
EOS 550D +18-55mm + 55-250mm	£1048.99 £998.99 Inc Cashback**

### EOS 50D

15.1 million pixels

**£65 CASH-BACK\*\***

**SAVE up to £711 on RRP!**

!Saving on 50D + 17-85mm IS Lens and includes Cashback\*\*

EOS 50D BODY ONLY	£696.99 RRP £1189.99 £631.99 Inc C/Back**
EOS 50D +17-85mm IS	£933.99 RRP £1579.99 £868.99 Inc C/Back**
EOS 50D +18-200mm	£1014.99 or £42 mth £949.99 Inc C/Back**

### EOS 7D

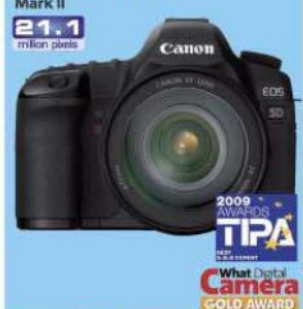
18.0 million pixels



EOS 7D BODY ONLY	£1232.99 or £50 mth
EOS 7D +18-135mm	£1464.99 or £60 mth

### EOS 5D Mark II

21.1 million pixels



EOS 5D MK II BODY ONLY	£1691.99 or £69 mth
EOS 5D MK II + 24-105mm	£2327.99 or £95 mth

Make sure you check [www.warehouseexpress.com](http://www.warehouseexpress.com) for our latest prices for the Canon 7D and 5D MkII

### Canon EOS 500D

15.1 Megapixels • APS-C CMOS Sensor • 9 point AF • HD quality 720P Video • ISO 100-exp. to 12800

**£30 CASH-BACK\*\***



EOS 500D BODY ONLY	£507.99 £477.99 Inc C/Back**
EOS 500D +18-55mm	£593.99 £563.99 Inc C/Back**
EOS 500D +18-55 + 55-200mm	£786.99 £756.99 Inc C/Back**



### EOS 1D Mark IV

- 16.1 Megapixels
- 45 point AF
- 50-102,400 ISO
- Up to 121 JPEGs in one burst!

**SAVE £1031 on RRP!**

EOS 1D MK IV BODY ONLY	£3748.99 RRP 4779.99
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### Canon Other DSLRs...

EOS 450D BODY ONLY	£447.99 or £19 mth
EOS 450D +18-55mm IS	£499.99 or £21 mth
EOS 450D +17-85 IS + 70-300 IS	£1169.99 or £47 mth
EOS 1Ds Mk III BODY ONLY	£5194 or £211 mth

**CHECK OUR WEBSITE OR CALL FOR THE LATEST PRICES - WE UPDATE THESE DAILY!**

### Canon LENSES

NEW! EF 70-200mm f2.8L IS USM II	£2229 or £91 per month
EF 50mm f1.2L USM	£1304.99 or £53 per month
EF-S 100mm f2.8L IS USM Macro	£779 or £32 per month
EF 14mm f2.8L II U	£1899.99
EF 15mm f2.8 Fisheye	£618.99
TS-E 17mm f4L	£1969
EF 20mm f2.8 USM	£421.99
EF 24mm f2.8	£381.99
TS-E 24mm f3.5L II	£1834.99
EF 24mm f1.4L II	£1368.99
EF 28mm f2.8 USM	£384.99
EF 28mm f1.4L USM	£161.99
EF 35mm f2.0	£1174.99
TS-E 45mm f2.8	£218.99
EF 50mm f1.2L USM	£1116.99
EF 50mm f1.4 USM	£1304.99
EF 50mm f1.8 II	£294.99
EF 50mm f1.8 USM	£88.99
EF 50mm f2.5	£232.99
EF-S 60mm f2.8 USM Macro	£354.99
MP-E65mm f2.8	£867.99
EF 85mm f1.2L II USM	£1799.99
EF 85mm f1.8 USM	£314.99
TS-E 90mm f2.8	£1137.99
EF 100mm f2.0	£386.99

NEW! EF-S 100mm f2.8L IS USM Macro	£779
EF 100mm f2.8 USM	£434.99
EF 135mm f2.0 USM	£932.99
EF 135mm f2.8 Soft Focus	£350.99
EF 180mm f3.5L USM	£1277.99
EF 200mm f2.8L IS USM	£4838.99
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EF 300mm f4.0L IS USM	£1112.99
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EF 400mm f4.0 DO IS USM	£5588
EF 400mm f5.6L USM	£1119
EF 500mm f4.0L IS USM	£5549
EF 600mm f4.0L IS USM	£7348
EF 800mm f5.6L IS USM	£10198
EF-S 10-22mm f3.5-4.5 USM	£669.99
NEW! EF-S 15-85mm f3.5-5.6 IS USM	£634
EF 16-35mm f2.8L mkII USM	£1189.99
EF 17-40mm f4.0L USM	£623.99
EF-S 17-85mm f4.0-5.6 IS USM	£379.99
EF-S 17-55mm f2.8 IS USM	£799.99
EF-S 18-55mm IS	£147.89

NEW! EF-S 18-135mm f3.5-5.6 IS	£358.99
EF-S 18-200mm f3.5-5.6 IS	£438.99
EF 24-70mm f2.8L USM	£1020.99
EF 24-105mm f4L IS USM	£929.99
EF 28-135mm f3.5-5.6 IS USM	£371
EF 28-300mm f3.5-5.6L IS USM	£2168.99
EF-S 55-250mm IS	£218.99
EF 70-200mm f2.8L U	£1015.99
NEW! EF 70-200mm f2.8L IS USM II	£2229
EF 70-200mm f4.0L USM	£528
EF 70-300mm f4.0L IS USM	£918.99
EF 70-300mm f4.5-6 IS USM	£427.99
EF 70-300mm f4.5-5.6 DO IS USM	£1135.99
EF 75-300mm f4.0-5.6 IS III	£209
EF 75-300mm f4.0-5.6 USM III	£236.99
EF 100-300mm f4.5 USM	£294.99
EF 100-400mm f4.5-5.6L IS USM	£1268

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Skylight	£20.54
Regular	£20.54
ND 4L Neutral Density	£29.35
ND 8L Neutral Density	£29.35
Circular Polarising	£78.29
Softmat 1 Soft Focus	£63.61

### Canon ACCESSORIES

WFT-E2 Wireless	£699
WFT-E3 Wireless	£699
WFT-E4 Wireless	£799.99
M30 Media 30GB Storage	£369.99

### Canon EXTENDERS

EF 1.4x Extender	£288.99
EF 2x II Extender	£288.99

Confused about lenses? Read our lens sense guide at [www.warehouseexpress.com/guides](http://www.warehouseexpress.com/guides)

### Canon FLASH GUNS

430 EX II	£107.99
MR14 EX	£214
580 EX II	£374.99
270 EX	£1465
430 EX II Speedlite	£107.99
580 EX II Speedlite	£374.99
MR-14 EX Macrolite	£214
MT-24 EX Macrolite	£214
Twin Lite Flash	£779

### Canon MULTIPLE FLASH SET UP

ON CAMERA ACCESSORIES:	
1. TTL Hot Shoe Adaptor 3	£67.99
2. TTL Distributor	£51.99
3. Off Camera Shoe Adaptor	£25.99
4. Connection Cord 0.6m length	£46.99
OFF CAMERA ACCESSORIES:	
5. Off Shoe Cord 3	£50
6. L Bracket SB-E2	£194.99

### Canon DIGITAL SLR ACCESSORIES

Canon EOS 450D	BG-E5	LP-E5	HL-E5	LC-E5E	CBC-E5	ACK-E5	RS-60E3	RC-5	RC-1	Angle Finder C	EP-EX15	RF EF	DioSeries	CUP-EF	EW-1000B	EH-19L	IFC-450D4
	£119.00	£44.99	£29.35	£44.03	£89.00	£59.00	£12.87	£19.99	£19.99	£169	£19.99	£7.99	£6.49	£7.99	£22.99	£39.99	£36.69
Canon EOS 40D	BG-E2N	OSKE3	BP511	CB-5L	CA-PS400	CA-570	ACK-E2	RS-80N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	Rubbing Frame 18	Dioptics	Eyecup EB	WFT-E3A	IFC-500U
	£149.49	£179.99	£89.49	£44.03	£105	£42.99	£58.71	£44.49	£129	£322.96	£169	£19.99	£8.49	£9.99	£6.49	£699	£29.99
Canon EOS 5D Mk II	BG-E6	LP-E6	Wide Strap 14	OSKE3	RC-5	CB-570	RS80N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	Rubbing Frame 18	Dioptics	Eyecup EB	Focus Screen Ea-D.E	WFT-E4	IFC-500U
	£229.49	£214.99	£22.49	£179.99	£19.99	£36	£44.49	£129	£322.96	£169	£19.99	£8.49	£9.99	£6.49	£29.99	£799.99	£29.99
Canon EOS 1D Mark II	LP-E4	ACK-E4	LCE4	CB570	RS80N3	CB-TCB0N	LCS	Angle Finder C	Antifog	Dioptics	Eyecup EG	Focus Screen Ea-D.E	WFT-E2	OSKE3	Hand Strap E1	Wide Strap 14	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99
Canon EOS 1D Mark III	LP-E4	ACK-E4	LCE4	CB570	RS80N3	CB-TCB0N	LCS	Angle Finder C	Antifog	Dioptics	Eyecup EG	Focus Screen Ea-D.E	WFT-E2	OSKE3	Hand Strap E1	Wide Strap 14	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99

### Up to £65 Cashback\* from Canon on selected DSLRs

Canon EOS 500D =	£30 CASHBACK**
Canon EOS 550D =	£50 CASHBACK**
Canon EOS 50D =	£65 CASHBACK**

\*\*Cashback available on purchases made between 1/04/09 - 31/05/10. For more information please visit [www.canon.co.uk](http://www.canon.co.uk) \*Terms and conditions apply - see Canon website for further details. Cashback is redeemed via Canon only.

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## OLYMPUS E-SYSTEM



Olympus E-450

E-450 BODY ONLY	£299.99 or £13 mth
E-450 BODY + 14-42mm lens	£384.99 or £16 mth
E-450 BODY + 14-42mm + 40-150mm lens	£399.99 or £17 mth

## OLYMPUS E-SYSTEM



Olympus E-520

E-520 BODY ONLY	£304.99 or £13 mth
E-520 + 14-42mm lens	£354.99 or £15 mth
E-520 + 14-42mm + 40-150mm lens	£399.99 or £17 mth
E-520 + 14-42mm + 70-300mm lens	£614.99 or £25 mth

## OLYMPUS E-SYSTEM



Olympus E-620

E-620 BODY ONLY	£484.99 or £20 mth
E-620 + 14-42mm lens	£528.99 or £22 mth
E-620 + 25mm lens	£619.99 or £25 mth
E-620 + 14-42mm + 40-150mm lens	£680.99 or £28 mth

## OLYMPUS



Olympus E-P2

E-P2 BODY ONLY	£794 or £33 mth
E-P2 BODY + 14-42mm lens	£839.99 or £35 mth
E-P2 BODY + 17mm lens	£886.99 or £36 mth

## OLYMPUS



Olympus E-PL1

E-PL1 BODY ONLY	PRE-ORDER £499.99
E-PL1 + 14-42mm lens	PRE-ORDER £534
E-PL1 + 14-42mm + 40-150mm lens	PRE-ORDER £684

## SONY α 450



NEW! Sony A450

Improved noise reduction and AF-tracking, high speed image processing, image stabilisation, dual memory card slots, Manual Focus Check Live View and SFPs shooting.

A450 BODY ONLY	£424 or £18 mth
A450 + 18-55mm	£494 or £21 mth
A450 + 18-55mm + 55-200mm	£644 or £27 mth

## SONY α 550



Sony A550

Crisp, low-noise images packed with fine detail and vibrant colours. The Quick AF Live View now supports even speedier shooting responses with rapid, precise autofocus and face detection.

A550 BODY ONLY	£548.99 or £23 mth
A550 + 18-55mm	£597.99 or £25 mth
A550 + 18-55mm + 55-200mm	£743.99 or £31 mth

## SONY α 850



Sony A850

"Full-frame DSLR shooting at a real-world price" - Sony press release 2009. The Sony Alpha A850 is a 24.6 megapixel full-frame DSLR that shares virtually all the major features of the flagship A900. The only differences obvious differences being 3fps continuous shooting and a slightly more compact viewfinder.

A850 BODY ONLY	£1682 or £69 mth
A850 + 28-75mm	£2098.99 or £85 mth

## SONY α 900



Sony A900

The Sony Alpha a900 is a full-frame 24.6 megapixel DSLR with a fast and accurate 9-point AF with 10 focus assist points, 5fps continuous shooting at full resolution and a high resolution 3" Xtra Fine LCD. The digital SLR camera also features an "Exmor" CMOS sensor, an expandable ISO 200-3200 range and Steady Shot inside. Steady Shot inside is an enhanced in-body optical stabilisation system which delivers up to 4 steps of anti-shake correction.

A900 BODY ONLY	£1898.99 or £77 mth
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## SONY

Other Sony Kits available to buy online or by phone...

A380 + 18-55mm f3.5-5.6 DT lens	£488 or £20 mth
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K-x + 18-55mm	£459 or £19 mth
K-x + 18-55mm + 55-300mm	£589.99 or £24 mth

## PENTAX K-7



Available in Red, Blue, White or Black - see our website!

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K-7 + 18-55mm II	£829.99 or £34 mth
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## Panasonic LUMIX G1



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## Panasonic LUMIX GH1



Available in Red or Black - see our website!

DMC-GH1 + 14-140mm	£1048.99 or £43 mth
DMC-GH1 + 14-140mm + Mic	£1089.99 or £45 mth
DMC-GH1 + Lens + Mic + 8GB SD + Cable	£1129 or £46 mth

## Panasonic LUMIX GF1



Avail. in Red, Black or Silver - see our site!

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30mm f1.4 EX DC HSM (62mm)	£390.99	
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50mm f1.4 EX DG HSM	£365.99	
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## Canon EOS 50D



■ 15.1 MP (APS-C) CMOS sensor ■ 6.3 fps with up to 90 JPEG image burst ■ DIGIC 4 processor ■ ISO range up to 12800 ■ 3.0" VGA LCD with Live View ■ High precision wide area AF ■ Magnesium alloy body ■ EOS Integrated cleaning system

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## Canon EOS 500D

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- Up to 3 frames per sec.
- 2.5" LCD with Live View
- DIGIC III processor
- Compact & lightweight

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- 3.5fps
- 3.0" LCD with Live View
- EOS Cleaning System
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- 3.0" LCD with Live View
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NB 4L (IXUS 70, 75, 80IS)	£43.00	WP DC27 (IXUS 980 IS)	£180.00	DCC 750 Soft Case (SX110 IS)	£27.00
NB 5L (IXUS 800 IS/850 IS)	£43.00	WP DC28 (PowerShot G10)	£180.00	DCC 800 Soft Case (SX110 IS)	£27.00
NB 6L (For Digital IXUS 85 IS)	£43.00	WP DC29 (IXUS 95 IS)	£179.99	DCC-1400 Soft Case (590)	£23.00
NB 7L (For Powershot G10)	£56.00	WP DC32 (IXUS 110 IS)	£179.99		
BP 511A (G6,300,400,500,50D)	£76.00	WP DC33 (IXUS 120 IS)	£175.00		
LP E4 (For EOS 1D/1Ds Mark III)	£116.99	WP DC35 (PowerShot S90)	£175.00		
LP E5 (EOS 450D/500D)	£49.99	WP V1 (Legria HF20 Camcorder)	£399.99		
LP E6 (For EOS 7D/5D Mk II)	£79.99				

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### Canon Legria FS306



**NEW SD Camcorder**

Small & Compact with 41x Zoom

**Only £250.00\***

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Canon's smallest Full HD Camcorder

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Prices correct at time of going to press; Prices subject to change; check website for latest prices.



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£99.99

Capture Spring at High Beeches Gardens  
21st May 2010

The aim of this workshop is to provide keen amateur photographers with the opportunity and knowledge to put photographic theory into practice in the unique settings of the High Beeches Garden estate.

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**D300s**  
2 YEAR WARRANTY

**Body Price £1,148.00**

**+18-200 VR II £1,697.99**

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Nikon EN-EL9a Batt (D3000)	£54.99	Nikon EN-EL3e Batt (D300s)	£45.00*
Nikon CF-DC1 Case (D3000)	£45.99	Nikon CF-D200 Case (D300s)	£59.99*
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**£50 cashback before 30.04.10**

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<b>Nikon D5000</b> A powerful and versatile SLR camera that delivers superb still images & high definition D-movie clips with sound. Body Price £475.00 D5000 + 18-55mm VR £539.99 Nikon CF-DC2 Semi Soft Case £40.99 Nikon EN-EL9a Battery £39.99	<b>Nikon D90</b> The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results. Body Price £609.00 D90 + 18-105mm VR £759.99 Nikon CF-D80 Semi Soft Case £46.99 Nikon EN-EL3e Battery £50.00
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**FULL FRAME D-SLR**

**FULL FRAME D-SLR**

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<b>Nikon D3x</b> The D3x redefines high resolution SLR photography, whether you shoot in the studio or out on location. Body Price £4,797.99 D3x + 24-70mm f/2.8 ED £5,981.99 D3x + 14-24mm f/2.8 ED £6,087.98 Nikon EN-EL4a Battery £100.00
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CS-L01 case for L10/L18 (16)	£2.50
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Leather case for P4800	£2.50
CS-P04 case for P6000	£39.99
CS-P05 case for P90	£19.99
CF-DC1 semi soft case for D40	£46.99
CF-DC2 semi soft case for D5000	£40.99
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**NIKON GRIPS**

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MH-23 Charger (EN-EL9)	£46.99

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**NIKON GP-1 GPS UNIT**

**NIKON SOFTWARE**

Global Positioning System (GPS), attaches to D90, D5000 or D3x cameras & records the exact location of the camera when a picture is taken	SRP £237.99
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Capture NX2	£144.99*

**Only £199.99\***

**Only £549.99**

**NIKON BATTERIES**

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EN-MH1 (Coolpix 7600) (19)	£1.50
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EN-EL3e (D300/ D200/ D80/ D700)	£50.00
EN-4 (D1x, D1H, D1)	£101.99
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SB 600	£239.99
SB 900	£339.99
SB R200	£189.99
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8x21 Sprint Binoculars (Black)	Only £39.99*
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## PENTAX

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35mm f/2.8 Macro Limited	£475.00
40mm f/2.8 DA SMC Limited	£359.00
43mm f/1.9 SMC FA Limited (Bk)	£699.00
50mm f/1.4 SMC DA Lens	£319.99
50mm f/2.8 MACRO DFA SMC	£429.99
55mm f/1.4 SDM DA*	£549.00
70mm f/2.4 SMC DA Limited	£465.00
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100mm f/2.8 D FA Macro WR	£569.99
200mm f/2.8 SMC DA* ED IF SDM	£799.00
300mm f/4 SMC DA* ED IF SDM	£1,039.00
10-17mm SMC B3.5-4.5 DA ED IF	£429.99
17-70mm SMC DA F4 AL IF SDM	£499.99
16-45mm f4 ED AL SMC	£219.99
16-50mm f2.8 ED AL IF SDM DA*	£749.99
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18-55mm f/3.5-5.6 DA AL II	£30.00
18-55mm f/3.5-5.6 DA AL WR	£70.00
18-55mm DA AL WR (Unboxed)	£70.00
50-135mm f/2.8 ED IF SDM DA*	£899.99
50-200mm f/4-5.6	£179.99
50-200mm f/4-5.6 ED WR	£120.00
55-300mm f/4-5.8	£279.99
60-250mm f4.0 ED (IF) SDM	£1,025.00

**PENTAX X90**

• 12.1 million pixels
• 26x Optical Zoom
• Mechanical Shake Reduction
• 2.7" LCD Screen

**PENTAX K-X**

• 12.4 million pixels
• User-friendly operation
• 4.7 fps
• 2.7" LCD Screen
• Available in Black, Blue Red or White Designs

**NEW & NOW IN STOCK!!**

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**PENTAX K-7**

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• Sensor shake system
• Video Recording
• 3.0" LCD with Live View
• 2 year warranty from Park Cameras

**SAVE £420.99!**

Body Price £779.00 or +18-55mm WP £839.00

**Pentax 16-45mm f4 ED AL SMC**  
Extra-low Dispersion (ED) glass offers superior sharpness with minimal chromatic aberration.

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TR Power Pack 3 for AF-540FGZ	£173.69
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Megapixels 12.1
Optical Zoom 5x
LCD Screen 2.7"

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Optical Zoom 5x
LCD Screen 2.7"

These new compacts are now in stock! Please see our website for details

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Optio X70	£229.99
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Kits from £499.00

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• 10 Mega Pixels
• Supersonic Wave Filter
• 2.7" LCD with Live View
• Creative Art Filters

In stock at new Low Price

E-450 Twin Lens Kit £399.00

### E-520

• 10 Mega Pixels
• Supersonic Wave Filter
• 2.7" LCD Screen with Live View
• Built-in image stabiliser

Body £308.99 + 14-42 £349.99

+ 14-42mm + 40-150mm £439.99

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8mm f/3.5 ED Fisheye	£689.99
25mm f/2.8 Pancake	£196.99
35mm f/3.5 Macro	£189.99
50mm f/2.0 ED Macro	£435.00
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7-14mm f/4	£1,359.99
9-18mm f/4.0-5.6	£443.99
11-22mm f/2.8-3.5	£699.00*
12-60mm f/2.8-4.0 SWD	£839.99
14-42mm f3.5-5.6 ED	£99.99
14-35mm f/2.0 ED SWD	£1,735.99
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35-100mm f2.0	£1,899.00
40-150mm (unboxed)	£98.00
50-200mm f/2.8-3.5 SWD	£999.99
70-300mm f/4.0-5.6 ED	£305.99
90-250mm f/2.8 ED	See Web
EC-14 1.4x Tele Converter	£361.99
EC-20 2x Tele Converter	£386.99

Body + Grip £479.99

E-620+14-42 £529.99

E-620 Twin Kit £613.97

Body SRP £999.00

Lens sold separately



Body Only £729.99

### E-30

• 12.3 Mega Pixels
• Creative Art Filters
• 2.7" LCD Screen with Live View
• Built-in flash and wireless flash control from the camera body
• Small and light-weight body

E-30 + 14-42mm £799.99

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Dual LCD Screens, a 27mm  
Wide Angle Lens, 5x Optical  
Zoom & Image Stabilization

**Our Price £159.99**



**Adobe Photoshop Elements 8.0**  
software combines power and  
simplicity so you can make  
your photos look extraordinary

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**NEW & NOW IN STOCK!**  
**α 230 + 18-55mm**



**Only £299.99**

10.2 MP  
HDMI Output

**NEW & COMING SOON!**  
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14.2 MP  
7 fps

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**Only £539.99**

12.3 MP  
Tilting LCD

## SAMSUNG

**Samsung NX10 - NOW IN STOCK!**



SRP £599.99

Megapixels	14.6	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

**NX-10 + 18-55mm OIS**  
**£479.99**

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**Like never before**

**PL60**  
**Silver**



**Only £89.99**

10.2 MP  
5x Zoom

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**Sony Bloggie**

**MHS-PM5K**  
with 360° Lens Adapter

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VGC-90AM (α900) **£254.99**

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DSC T90 (9) **£179.99**  
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DSC W380 NEW **See Web**  
DSC H55 **£229.99**  
DSC WX1 Silver (2) **£279.00**  
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**NEW & NOW IN STOCK!**  
**α 550 + 18-55mm**



**Only £598.99**

14.2 MP  
7 fps

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**Only £1,699.00**

24.6 MP  
Full Frame

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85mm f1.4 Carl Zeiss T*	<b>£1,069.99</b>	55-200mm f4.0-5.6 DT	<b>£199.99</b>
100mm f2.8 Macro	<b>£499.99</b>	55-200mm (Unboxed)(8)	<b>£139.99</b>
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HDR CX105E HDMI	<b>£349.00</b>	HDR FX1000E HDV	<b>£2,710.00</b>
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**ST-550**  
**Orange / Purple / Black**



**Only £199.99**

SRP £299.00

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WB-550 (Black/Grey)	<b>£189.99</b>
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FinePix 233	<b>£99.99</b>
FinePix 2300 (Touch Screen)	<b>£139.99</b>
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FinePix F70 EXR Grey / Silver (4)	<b>£179.99</b>
FinePix J250W Black	<b>£109.99</b>
FinePix S1500	<b>£129.99</b>
FinePix S2000HD	<b>£169.99</b>
FinePix S200 EXR	<b>£299.99</b>

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**NEW LOW PRICE!!**  
**OUR PRICE £235.99**

+ 4GB SD + TAMRAC 3805 **£255.99**

### Ricoh CX3



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### Ricoh GXR



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**DMC-G1 + 14-45 OIS**



**Our Price: £439.99**

Twin Kit: **£639.99**

### Panasonic

**DMC-G2 + 14-45 OIS**



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### Panasonic

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+ 16GB SD HC Ultra II **£499.98**

### CASIO

**EXILIM Pro EX-FH25**



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**80GB Photo Viewer**

**£329.99\***

SRP £440.42

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White 2.26/2X1G/250/SD



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iMac 21.5" 3.06Ghz/2x2GB/1TB	<b>£1,225.00</b>
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T0540-549 Set of 8	£102.99	£35.99, 3 sets for £99.99	Photo R2400
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
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T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
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T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-796 Set of 6	£70.99	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0870-879 Set of 8	£76.99	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	Photo R2880
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	Photo RX700
T5591/2/3, each	£11.99 13ml	Not Available.	
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PG50 Black 22ml	£22.99
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NP200 for Minolta	£9.99
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EN-EL1 for Nikon	£9.99
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P-Type Filter System	
The P-Type square/rectangular filter system consists of three parts:	
1) An adapter ring that screws onto the front of your lens	
2) A filter holder clips onto the ring	
3) One or more P-Type (84mm wide) filters	

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
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55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
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P-Type Holders	
Holder Standard	£5.99
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Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	£34.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	
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P-Type Neutral Density Filter Kit	
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.	£45.99

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ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55/3.5-5.6 VR	£7.99
SH-006 Sony 18-55/3.5-5.6	£9.99
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55mm Shaped Petal Hood	£6.99
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77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
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55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
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£3.99 each	

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LensPen Original	£9.99
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Kenair Spare Aerosol	£7.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99

## SQUARE FILTERS

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Filters (84mm wide)	
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ND2 Soft Graduated	£10.99
ND2 Hard Graduated	£10.99
ND4 Soft Graduated	£10.99
ND4 Hard Graduated	£10.99
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Dark Mauve Graduated	£10.99
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Light Yellow Graduated	£10.99
Dark Yellow Graduated	£10.99
Starburst x4/8/8, each	£11.99
Close-Up +1/2/4, each	£11.99
Fog Light/Strong, each	£8.99
Diffuser Light/Strong, each	£8.99
Spot White/Clear, each	£8.99
80A, 80B, 80C, each	£8.99
81A, 81B, 81C, each	£8.99
82A, 82B, 82C, each	£8.99
85A, 85B, 85C, each	£8.99
Red, Orange, each	£8.99
Yellow, Green, each	£8.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	
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P-Type Neutral Density Filter Kit	
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.	£45.99

LENS HOODS & CAPS	
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Bayonet-Fit Lens Hoods	
A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.	
ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55/3.5-5.6 VR	£7.99
SH-006 Sony 18-55/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

Screw-Fit Lens Hoods	
52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
£3.99 each	

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc	
--	--

Bubble Spirit Levels	
These simply mount onto the hot shoe of a DSLR camera.	
Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	





## Lowering the Cost of Photography

We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!

Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

### FLASH DIFFUSERS

#### Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc  
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc  
Size 3: 68-72 x 46-49mm Nikon SB600, 27, 28, etc  
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc

£29.95

#### Bounce Flash Diffuser

These popular, simple coque plastic diffusers simply fit onto the front of your flash gun, creating a diffused light bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX  
Canon 430EX / 430EXII / 580EX  
Canon 580EX / 580EXII  
Nikon SB600 / SB800 / SB900  
Nikon SB24 / SB25 / SB26 / SB28  
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1  
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.95

#### Reflectors and Umbrellas

Please visit our website to see the full range

5-in-1 Reflector Pack 50cm £17.99  
5-in-1 Reflector Pack 80cm £28.99  
White/White Umbrella 80cm £6.99  
Gold/Black Umbrella 80cm £11.99

### RING FLASH

#### Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro/Close-up photography due to the flash light being positioned directly between the camera and subject allowing for even/soft lighting. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

In a glowing report in the June 2009 issue of *Photo Plus* magazine, the Marumi Ring Flash was described as "great value" and was ranked above two other ring flash units costing in the region of £300!

£109.95

### FLASH GUNS

## Nissin

SPECIAL OFFER



**TWENTY FREE AA BATTERIES**  
...worth £15 with every Nissin Flash Gun!

#### Nissin Di466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide number of 33m/ISO100, 46m/ISO200 at 100mm. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, remote release slave flash on manual mode and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £149.95 Save: £57.00

£92.95

**TWENTY FREE AA BATTERIES**



#### Nissin Di622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of 44m/ISO100, 62m/ISO200 at 100mm. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £169.95 Save: £65.00

£104.95

**TWENTY FREE AA BATTERIES**



#### Nissin Di866 Speedlite (GN:60)

The Nissin Di866 Professional Flashgun is an extremely powerful flashgun (guide number of 60m/ISO100) with an easy to read LCD panel, making this advanced unit very easy to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fit in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. A built in USB port means upgrades can be downloaded via an internet connection.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

£229.95

**TWENTY FREE AA BATTERIES**



#### Nissin SC-01 Universal Flash Shoe Cord

An incredibly useful Universal Flash Shoe Cord, with 1.5m coiled cable, allowing off camera flash photography. It has a multiple pin configuration, allowing it to retain full TTL compatibility between camera and flash on Canon, Nikon, Fujifilm, Pentax and Samsung DSLRs. The TTL shoe which fits to the main camera body features a secondary non shoe enabling you to attach 2 flash units, one on the top of the camera and another off to the side.

£47.95



We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax

36 AF-4

Guide Number: 36m / ISO100

£72.95

48 AF-1

Guide Number: 48m / ISO100

£175.95

58 AF-1

Guide Number: 58m / ISO100

£289.95

### 1 tamrac



#### Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and continue to lead the way in carrying huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X £67.95  
Expedition 5X £82.95  
Expedition 6X £95.95  
Expedition 7X £119.95  
Expedition 8X £137.95



#### Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 £56.95  
SpeedPack 85 £75.95



#### Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X £29.95  
Velocity 7X £36.95  
Velocity 8X £42.95  
Velocity 9X £49.95  
Velocity 10X £59.95

#### Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £9.95  
Lens Case Pro 50 £11.95  
Lens Case Pro 100 £12.95  
Lens Case Pro 200 £13.95  
Flash Case Medium £8.95  
Flash Case Large £9.95  
Rain Cover Large £17.95  
Rain Cover Medium £19.95  
MAS Belt Medium £15.95

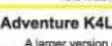
### DANEU

#### Adventure K3L

A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Too many features to list!

External Dimensions: 30.5 x 36.8 x 48.3cm  
Interior Dimensions: 28.0 x 3.8 x 35.5cm  
Laptop Compartment: 16.5 x 29.2 x 15.2cm

£69.95



#### Adventure K4L

A larger version of the K3L, able to accommodate most 17" laptops.

External Dimensions: 33.0 x 35.8 x 52.1cm  
Interior Dimensions: 28.0 x 3.8 x 40.6cm  
Laptop Compartment: 19.0 x 29.8 x 17.8cm

£82.95



#### Sahara 115F

A shoulder bag large enough to take a 15" laptop.

£59.95

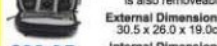


#### UrbanGear U30

The U30 is a lightweight camera backpack that can hold a plethora of equipment: the main compartment can accommodate a DSLR (such as the Nikon D60 or Canon 1000D) with up to a 70-200 lens attached, as well as 2-3 additional lenses.

External Dimensions: 25.4 x 29.2 x 20.3cm  
Interior Dimensions: 22.9 x 26.7 x 11.4cm

£29.95

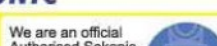


#### UrbanGear U60

Medium camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removable.

External Dimensions: 30.5 x 26.0 x 19.0cm  
Interior Dimensions: 26.7 x 24.8 x 12.7cm

£39.95



#### UrbanGear U120

Large camera backpack, capable of holding a full camera system with accessories, with a separate 15" laptop compartment.

External Dimensions: 44.5 x 31.8 x 28.6cm  
Interior Dimensions: 36.2 x 26.7 x 13.3cm

£69.95



### LIGHT METERS, TRIGGERS

### SEKONIC

L208 TwinMaster  
Analogous, incident and reflected, ambient light only.

£69.95



Sekonic L308S FlashMate  
Digital, incident and reflected, ambient and flash light.

£129.95



Sekonic L358 FlashMaster  
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

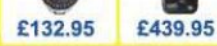
£209.95



We are an official Authorised Sekonic Demonstration Centre, and have the Sekonic range on display and available for demonstration in our showroom in Leamington Spa.

L398A Deluxe III £132.95

L758DR DigitalMaster £439.95



### GOSSEN

Gossen DigiSix £119.95



Gossen DigiFlash £139.95



Gossen DigiPro F WAS £199.95 £149.95



PocketWizard Mini TT1 £209.95



PocketWizard Flex TT5 £229.95



PC-1 MP-1 £8.95

CN-M3 £13.95

N90-M3 £64.95

Full cable range stocked

PocketWizard Plus II £169.95



PocketWizard Plus II Twin Set £299.95



PocketWizard MultiMax £229.95



### KATA

#### Kata 3N1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.



Left Sling Mode Backpack Mode Right Sling Mode



Kata 3N1-10 £69.95

External Dimensions: 41.0 x 22.0 x 16.5cm

Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20 £84.95

External Dimensions: 44.0 x 23.5 x 19.0cm

Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30 £99.95

External Dimensions: 45.0 x 32.0 x 19.0cm

Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-33 £119.95

Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.



Kata 3N1-Tripod Holder £14.95

For Kata 3N1 bags.

#### IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.



DR-465i £59.95

DR-466i £69.95

DR-467i £79.95



Kata DC Shoulder Bags

A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC 445 £44.95

DC 435 £26.95

DC 437 £28.95

DC 439 £31.95

DC 441 £35.95

DC 443 £39.95

DC 445 £42.95



Insertrolley

Compatible with many Kata bags

£47.95

### VANGUARD

Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with lens attached. Two separate compartments keep your accessories safe, tidy and well protected.

Peking 21 £18.95

External Dimensions: 29.0 x 22.0 x 17.0cm

Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25 £21.95

External Dimensions: 34.0 x 23.0 x 19.5cm

Internal Dimensions: 25.0 x 17.0 x 12.0cm

#### \*NEW\* Up-Rise Range

Up-Rise 34 Slingbag £49.95

Up-Rise 43 Slingbag £59.95

Up-Rise 45 Backpack £79.95

Up-Rise 48 Backpack £89.95

Vanguard Pampas Sling Backpack

A range of innovative sling backpacks, with day pack at the top and separate camera section at the bottom. The bag sits comfortably on your back, and when needed, it revolves round to your front for easy access to your camera, without having to take the bag off. Additionally, the bag then provides a secure platform for lens changing or photo taking.

Pampas 37 £29.95

External Dimensions: 34.0 x 21.5 x 21.5cm

Internal Dimensions: 17.0 x 19.0 x 13.0cm

Pampas 47 £35.95

External Dimensions: 42.0 x 21.5 x 21.5cm

Internal Dimensions: 25.0 x 19.0 x 13.0cm

Pampas 57 £39.95

External Dimensions: 44.5 x 24.0 x 22.0cm

Internal Dimensions: 30.0 x 22.0 x 15.0cm



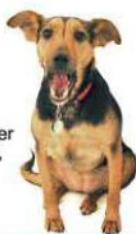


# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.76 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our new showroom: Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

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# Premier

Ink & Photographic

## TRIPODS, MONOPODS & HEADS

## SHUTTER RELEASES

### Special Deals

**190XDB Tripod**  
056 Three Way Head  
2-Axis Spirit Level

RRP: £99.95  
RRP: £29.95  
RRP: £29.95

**Special Deal Price:**  
**£89**

SAVING £70  
While Stocks Last

**055XDB Tripod**  
222 Grip Ball Head  
2-Axis Spirit Level

RRP: £119.95  
RRP: £89.95  
RRP: £29.95

**Special Deal Price:**  
**£139**

SAVING £100  
While Stocks Last

### MANFROTTO TRIPODS

**190XPROB Tripod**  
Aluminium 3-section legs, Q90 column

Weight: 1.85kg  
Load: 5.0kg  
Folded: 57cm  
Height: 146cm

**£99.95**

**055XPROB Tripod**  
Aluminium 3-section legs, Q90 column

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm

**£119.95**

**190CXPRO3**  
Carbon Fibre 3-section legs, Q90 column

Weight: 1.29kg  
Load: 5.0kg  
Folded: 58cm  
Height: 146cm

**£219.95**

**190CXPRO4**  
Carbon Fibre 4-section legs, Q90 column

Weight: 1.34kg  
Load: 5.0kg  
Folded: 58cm  
Height: 146cm

**£229.95**

**055CXPRO3**  
Carbon Fibre 3-section legs, Q90 column

Weight: 1.65kg  
Load: 8.0kg  
Folded: 65cm  
Height: 175cm

**£249.95**

**055CXPRO4**  
Carbon Fibre 4-section legs, Q90 column

Weight: 1.70kg  
Load: 8.0kg  
Folded: 65cm  
Height: 170cm

**£259.95**

### MANFROTTO MONOPODS

**790B Monopod**  
Aluminium 5-section

Weight: 0.29kg  
Load: 1.0kg  
Folded: 39cm  
Height: 145cm

**£22.95**

**776YB Monopod**  
Aluminium 4-section

Weight: 0.33kg  
Load: 4.5kg  
Folded: 48cm  
Height: 152cm

**£29.95**

**695CX Monopod**  
Carbon Fibre 5-section

Weight: 0.60kg  
Load: 5.0kg  
Folded: 47cm  
Height: 160cm

**£137.95**

**679B Monopod**  
Aluminium 3-section

Weight: 0.60kg  
Load: 10.0kg  
Folded: 64cm  
Height: 162cm

**£36.95**

**680B Monopod**  
Aluminium 4-section

Weight: 0.83kg  
Load: 10.0kg  
Folded: 51cm  
Height: 154cm

**£45.95**

**681B Monopod**  
Aluminium 3-section

Weight: 0.78kg  
Load: 12.0kg  
Folded: 67cm  
Height: 161cm

**£47.95**

### MANFROTTO HEADS

**492 Ball Head**  
non quick-release 1/4" thread

Weight: 0.12kg  
Load: 2.0kg

**£29.95**

**234 Tilt Head**  
Ideal for monopods

Weight: 0.27kg  
Load: 2.5kg

**£14.95**

**234RC Tilt Head**  
with RC2 quick release

Weight: 0.27kg  
Load: 2.5kg

**£24.95**

**494 RC2 Ball Head**  
with RC2 quick release

Weight: 0.32kg  
Load: 5.0kg

**£41.95**

**496 RC2 Ball Head**  
with RC2 quick release

Weight: 0.46kg  
Load: 6.0kg

**£49.95**

**498 RC2 Ball Head**  
with RC2 quick release

Weight: 0.67kg  
Load: 8.0kg

**£79.95**

**468MG RC2**  
Hydrostatic Ball Head

Weight: 0.65kg  
Load: 10.0kg

**£169.95**

**222 Grip Action**  
Ball Head

Weight: 0.78kg  
Load: 2.5kg

**£78.95**

**322RC2 Grip Action**  
Ball Head

Weight: 0.7kg  
Load: 5.0kg

**£94.95**

**804 RC2 Pan / Tilt**  
with RC2 quick release

Weight: 0.79kg  
Load: 4.0kg

**£52.95**

**808 RC4 Pan / Tilt**  
with RC4 quick release

Weight: 1.42kg  
Load: 8.0kg

**£98.95**

**410 Geared Head**  
with RC4 quick release

Weight: 1.22kg  
Load: 5.0kg

**£145.95**

**056 3D Head**  
non quick-release 1/4" thread

Weight: 0.50kg  
Load: 3.0kg

**£25.95**

**460MG 3D Head**  
magnesium, with RC2 quick release

Weight: 0.43kg  
Load: 3.0kg

**£64.95**

This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa

### KOOD

A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.

#### KOOD MONOPODS & TRIPODS

**C324 Monopod**  
Aluminium 3-section

Weight: 0.57kg  
Load: 8.0kg  
Folded: 54cm  
Height: 169cm

**£69.95**

**A284 Tripod**  
Aluminium 4-section

Weight: 2.17kg  
Load: 8.0kg  
Folded: 56cm  
Height: 154cm

**£73.95**

**CF284 Tripod**  
Carbon Fibre 4-section

Weight: 1.69kg  
Load: 8.0kg  
Folded: 56cm  
Height: 160cm

**£197.95**

#### KOOD HEADS

**BH02 Ball Head**  
Quick release plate, spirit level, 360 degree rotation, dual control knobs

Weight: 0.21kg  
Load: 6.0kg

**£22.95**

**BH22 Ball Head**  
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs

Weight: 0.40kg  
Load: 8.0kg

**£31.95**

**BH52 Ball Head**  
Heavy duty sliding quick release plate, spirit level, 360 degree rotation, triple control knobs

Weight: 0.37kg  
Load: 8.0kg

**£33.95**

**BH05 Ball Head**  
Weight: 0.30kg  
Load: 8.0kg

**£26.95**

**BH25 Ball Head**  
Weight: 0.53kg  
Load: 12.0kg

**£35.95**

**BH55 Ball Head**  
Weight: 0.51kg  
Load: 12.0kg

**£38.95**

**BH08 Ball Head**  
Weight: 0.49kg  
Load: 12.0kg

**£29.95**

**BH28 Ball Head**  
Weight: 0.74kg  
Load: 18.0kg

**£45.95**

**BH58 Ball Head**  
Weight: 0.72kg  
Load: 18.0kg

**£49.95**

### The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

**AltaPRO 263AT Tripod**  
Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column

Weight: 2.05kg  
Load: 7.0kg  
Folded: 63cm  
Height: 169cm

**£119.95**

**AltaPRO 264AT Tripod**  
Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column

Weight: 2.10kg  
Load: 7.0kg  
Folded: 53cm  
Height: 159cm

**£129.95**

**Alta+ 263AT Tripod**  
Aluminium 3-section legs, magnesium canopy, standard central column

Weight: 1.59kg  
Load: 5.0kg  
Folded: 63cm  
Height: 161cm

**£89.95**

**Alta+ 264AT Tripod**  
Aluminium 4-section legs, magnesium canopy, standard central column

Weight: 1.64kg  
Load: 5.0kg  
Folded: 53cm  
Height: 171cm

**£99.95**

**Alta+ 233AT**  
Aluminium 3-section legs, standard column

Weight: 1.26kg  
Load: 3.0kg  
Folded: 53cm  
Height: 151cm

**£69.95**

**Alta+ 234AT**  
Aluminium 4-section legs, standard column

Weight: 1.21kg  
Load: 3.0kg  
Folded: 43cm  
Height: 136cm

**£74.95**

**Alta+ 235AT**  
Aluminium 5-section legs, standard column

Weight: 1.18kg  
Load: 3.0kg  
Folded: 38cm  
Height: 116cm

**£79.95**

**Alta+ 224CT**  
Carbon Fibre 4-section legs, standard column

Weight: 0.92kg  
Load: 3.0kg  
Folded: 41cm  
Height: 125cm

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Aluminium 4-section legs

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Load: 8.0kg  
Folded: 51.5cm  
Height: 158cm

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Aluminium 4-section legs

Weight: 0.69kg  
Load: 10.0kg  
Folded: 53.5cm  
Height: 167cm

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**CP324 Monopod**  
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Load: 10.0kg  
Folded: 53.5cm  
Height: 167cm

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Lightweight magnesium alloy, angle adjuster knob, 2 spirit levels, quick release plate

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Load: 5.0kg

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Lightweight magnesium alloy, angle adjuster knob, 2 spirit levels, quick release plate

Weight: 0.25kg  
Load: 6.0kg

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Lightweight magnesium alloy, angle adjuster knob, 2 spirit levels, quick release plate

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Load: 10.0kg

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2-way fluid head, magnesium, spirit level, quick release

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Load: 3.0kg

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**PH31 Pan / Tilt**  
2-way fluid head, magnesium, spirit level, quick release

Weight: 0.43kg  
Load: 5.0kg

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**PH22 Pan / Tilt**  
3-way fluid head, magnesium, spirit level, quick release

Weight: 0.34kg  
Load: 3.0kg

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**PH32 Pan / Tilt**  
3-way fluid head, magnesium, spirit level, quick release

Weight: 0.42kg  
Load: 5.0kg

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This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

### Hahnel HW433 Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres. Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

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2-Axis Spirit Level

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The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, and Pentax.

**Launch Offer: £69**  
SAVING £20

### Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, and Pentax.

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A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 148cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

#### TrekPod GO PRO - £129.95

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount STAR ball head that comes as part of the package, it is able to support 4kg.

#### TrekPod XL - £259.95

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO. It includes the larger MagMount PRO ball head.

**MagMount**  
The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg.

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**MagMount STAR**  
The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg.

**£34.95**

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180mm F4.5 C As Seen E++£69-£129  
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250mm F4.5 C As Seen£325  
250mm F4.5 KL E++/New£325-£399  
ProS 120 Mag E++£39  
ProS 220 Mag E++£49-£145  
Polaroid Mag. E++£35  
Prism Finder 2 Mint-£125  
RHS B43C Plate E++£25

**WANTED  
Commission/Part-Exchange/Cash  
Rollei 600S / Lenses / Chargers**

**Mamiya RZ67**  
Pro Complete + AE Prism E++£599  
Pro Complete E++£499-£599  
37mm F4.5 Fisheye Z Exc E++£350-£369  
50mm F4.5 New£699  
50mm F4.5 ULD E++£349-£369  
65mm F4.5 L E++/New£349-£549  
65mm F4.5 SB / LM + Spacer E++£239  
75mm F4.5 Shift W E++£349  
100-200mm F5.2 W E++£399  
140mm F4.5 Macro M.L.A. E++/New£299-£499  
140mm F4.5 W Macro E++£259  
150mm F3.5 W Mint-£379  
180mm F4.5 VSF / DL E++£499-£599  
180mm F4.5 W Exc E++£179-£199  
180mm F4.5 WN Ex Demo / Mint-£49-£395  
210mm F4.5 Apo E++£599  
250mm F4.5 E++£179  
250mm F4.5 Z Exc£179  
350mm F3.5 W E++£225  
350mm F3.5 Apo E++£799  
350mm F5.6 Apo E++£749  
360mm F6 E++£299

1.4x Converter E++£199-£249  
Extension Tube No 2 E++£79  
Pro II 120 Mag Exc E++£299-£599  
120 Pro Mag Exc E++£299-£599  
120 Pro Mag (6x4.5) E++£145  
120 Pro Mag (6x4.5) E++£145  
AE Prism Finder As Seen E++£149-£249  
Double Cable Release E++£25  
PD Prism Finder E++£225  
Polaroid Mag. E++£239-£399  
Prism Finder E++£79  
Winder II E++£59  
Polaroid Mag. E++£49

**Minolta/Sony Alpha AF Lenses**  
Cosina 100-300mm F5.6-6.7 E++£59  
70-210mm F4.5-5.6 E++£49  
Minolta 1.4x Apo II Converter E++£229  
24-105mm F3.5-5.6 D E++£159  
28-155mm F2.8 D E++£250  
28-90mm F3.5-5.6 D E++£35  
20mm F2.8 Converter E++£229  
50mm F2.8 AF Macro E++£199  
70-210mm F4 AF E++£119  
70-210mm F4.5-5.6 AF E++£179  
70-300mm F4.5-5.6 D E++£149  
Sigma 21-35mm F3.5-4.2 E++£89  
28-70mm F4-5.6 E++£45  
28-70mm F3.5-4.5 E++£25  
300mm F2.8 APO AF E++£749  
55-200mm F4.5-5.6 DC New£110  
E++£79  
Sony 18-70mm F3.5-4.5 DT E++£59  
18-70mm F3.5-5.6 DT E++£59  
24-105mm F3.5-5.6 DT E++£279  
55-200mm F4.5-6.7 DT E++£119  
Tamron 28-105mm F4-5.6 AF New£69  
28-105mm F4.5-6.7 D E++£59  
28-200mm F3.8-5.6 Asph XR Macro AF New£150  
Tokina 28-70mm F3.5-4.5 E++£39  
35-300mm F4.5-6.7 E++£159  
Vivitar 1.4x AF/MX Converter E++£39

**WANTED  
Commission/Part-Exchange/Cash  
NIKON MANUAL A/AIS Lenses**

**Minolta Manual**  
X9 + 35-70mm E++£75  
XD7 Chrome + 50mm F1.7 E++£69  
X700 + 50mm F1.7 E++£79-£89  
X700 Black + 50mm F1.7 E++£89  
XG1 Chrome + 50mm F1.7 E++£89  
X7 Chrome Body Only E++£49  
X300 Chrome + 50mm F1.7 E++£59  
X300 + 28-70mm Century Exc£59  
X300 Chrome Body Only E++£39-£55  
SR1101 Chrome + 55mm F1.7 E++£79  
24-55mm F3.5 MD E++£75  
28mm F2.8 MD Mint-£75  
28mm F2.8 MD Exc£25  
300mm F4.5 MC E++£99-£165  
35-70mm F3.5 MD E++£29  
45mm F2.8 E++£39  
55-155mm F3.5 MD E++£29-£65  
55mm F3.5 MD Macro + Tube E++£39  
58mm F1.4 MC As Seen£39  
70-210mm F4 MD E++£49-£55  
100-200mm F5.6 MD E++£35-£45  
100mm F3.5 MC Macro + Tube E++£125  
100mm F2.8 MD Macro E++£79-£149  
100mm F2.8 MC As Seen£25  
135mm F3.5 MC E++£15  
200mm F3.5 MC E++£19  
200mm F4.5 MC E++£25-£30  
Century 28-105mm F3.5-4.5 E++£29  
Cosina 100-300mm F5.6-6.7 Ex Demo£59  
Quantity 35-70mm F3.5 E++£29  
Sigma 35-70mm F2.8-4 E++£25-£35  
Sigma 400mm F5.6 E++£85  
Sigma 50mm F2.8 Macro E++£75  
Sigma 80-200mm F4.5-5.6 E++£119  
Soligor 28mm F2.8 E++£129  
Tamron 28-200mm F3.8-5.6 Asph E++£59  
Teflon 75-205mm F3.8-4.8 E++£25  
Tokina 28mm F2.8 E++£15  
Tokina 400mm F5.6 E++£99  
Tokina 50-250mm F4.5-5.6 E++£69  
Tokina 70-210mm F4.5-5.6 E++£45  
Tokina 80-200mm F4.5-5.6 E++£25  
Tokina 80-200mm F4.5-5.6 E++£39  
Vivitar 28mm F2.8 E++£45-£129  
Vivitar 400mm F5.6 E++£110  
24mm F2.8 E++£25  
70-210mm F4.5-5.6 Macro Unused£29  
Voigtlander 40mm F2.8 New£169  
Extension Tube Set E++£15-£29  
1:1 Ext Tube 50/3.5 E++/Mint-£20-£25  
Auto 118X Flash E++£9-£15  
Auto 135PX Flash E++£19-£29  
Auto 200X Flash E++£10-£15  
Auto 220X Flash E++£15-£19  
Auto 280 Flash E++£25  
Auto 280PX Flash E++£15-£39  
Auto 320 Flash E++£29  
Auto 360PX Flash E++£45  
Auto 80PX Macro Flash E++£29  
Motordrive II E++£39  
Multi Function Back E++£25  
Polaroid Head E++£59  
Right Angle Finder VN E++£69  
Winder G Exc E++£15-£19  
Winder S E++£15

**WANTED  
Commission/Part-Exchange/Cash  
OLYMPUS OM Bodies & Lenses**

**Olympus OM Lenses**  
28mm F3.5 Zuiko E++£29-£55  
35-105mm F3.5-4.5 Zuiko E++£95-£99  
35-70mm F3.5-4.5 Zuiko E++£95  
35-70mm F3.5-4.8 Zuiko E++£59  
35-70mm F4 Zuiko Exc E++£39  
35-70mm F4 Macro Zuiko E++£75-£79  
50mm F2.8 Zuiko Shift E++£49  
50-250mm F5 Zuiko E++£349  
50mm F2 Macro Zuiko E++£329  
65-200mm F4 Zuiko E++£109-£159  
70-210mm F4.5-5.6 Zuiko E++£69  
75-155mm F4 Zuiko E++£49

**WANTED  
Commission/Part-Exchange/Cash  
BRONICA RF645 & Lenses**

**Nikon Auto Focus**  
F6 Body Only E++£1,099  
F5 Body Only As Seen E++£99-£299  
F100 + MB1.5 Grip E++£199-£299  
F100 Body Only Exc E++£129-£599  
F4 Body Only E++£299  
F4S Body Only E++£249  
F80 Black + 35-80mm E++£89  
350mm F5.5 SMC E++£225  
F80 Chrome Body Only E++£79  
F80X + MB1.0 Grip As Seen E++£59-£129  
F80X Body Only E++£59-£79

12-24mm F4 G AFS DX ED E++£599  
14mm F2.8 AFD Mint-£350  
17.5mm F2.8 G AFS DX IF ED E++£639-£699  
18-35mm F3.5-4.5 ED AFD E++£299  
18-70mm F3.5-4.5 G AFS DX ED E++£149  
18mm F2.8 AFD E++£149  
24-120mm F3.5-5.6 AFD Mint-£159  
24-120mm F3.5-5.6 ED AFD E++£159  
24-120mm F3.5-5.6 G AFS ED VR E++£399-£449  
24-50mm F3.3-4.5 AFD E++£119-£149  
24-50mm F3.3-4.5 APN E++£109  
24-50mm F3.3-4.5 AFD E++£149  
24-85mm F2.8-4 AFD E++£199  
28-105mm F3.5-4.5 AFD As Seen E++£49-£149  
28-105mm F3.5-4.5 AFD Mint-£79  
28-80mm F3.5-5.6 AFD As Seen E++£49-£79  
35-70mm F3.3-4.5 APN E++£49  
35-80mm F4-5.6 AFD E++£35  
55-200mm F3.5-5.6 AFS DX G Demo E++£129  
60mm F2.8 AFD Micro Mint-£279  
70-200mm F2.8 G AFS ED VR E++£1,099-£1,199  
70-300mm F4.5-6 AFG E++£79-£289  
90mm F2.8 AFD Macro E++£299  
100-300mm F4.5-6 ED AFD E++£399-£449  
80-200mm F2.8 ED AFD E++£399  
80-200mm F2.8 ED AFD Mint-£399  
80-400mm F4.5-5.6 ED VR E++£399  
180mm F2.8 ED AFD E++/Mint-£499  
105mm F2.8 AFD Micro Exc£1,499  
300mm F4 ED AFS ED E++£799  
300mm F4 ED AFD E++£149-£179  
12x24mm Converter E++£249  
Sigma 70-210mm F4-5.6 E++£49  
1.4x Apo EX Converter E++£109  
100-300mm F4 D Apo EX HSM E++£99  
105mm F2.8 EX Macro D E++£269  
70-300mm F4.5-6.3 Apo D E++£399  
200mm F1.8 ED RF E++£299  
28-135mm F3.8-5.6 Macro E++£49  
28-300mm F3.8-5.6 UC E++£79  
2x Apo EX Converter E++£109  
30mm F1.4 DC EX HSM E++£279  
50-300mm F4.5-6 Apo HSM D E++£99  
50mm F2.8 EX Macro E++£179  
55-200mm F4.5-6 DC E++£65  
70-300mm F4.5-6 Apo E++£109  
70-300mm F4.5-6 Apo DG E++£119  
70-300mm F4.5-6 Apo Macro E++£109  
70-300mm F4.5-6 Apo Macro Super E++£179  
70-300mm F4.5-6 Apo IAG OSE+ E++£599-£659  
400mm F4.5-5.6 APO OS E++£649  
14mm 14mm F2.8 SP AF New£599  
28-300mm F3.8-5.6 XR DI E++£119  
70-200mm F2.8 D LD IF Mint-£449  
70-210mm F2.8 SP AF LD E++£399  
70-300mm F4.5-6 AF Macro E++£399  
Tokina 100-17mm F3.5-4.5 ATX New£400

**WANTED  
Commission/Part-Exchange/Cash  
NIKON AUTO Focus Lenses**

12-24mm F4 ATX Pro DX E++£499

**WANTED  
Commission/Part-Exchange/Cash  
NIKON AUTO Focus Lenses**

**Olympus OM Lenses**  
28mm F3.5 Zuiko E++£29-£55  
35-105mm F3.5-4.5 Zuiko E++£95-£99  
35-70mm F3.5-4.5 Zuiko E++£95  
35-70mm F3.5-4.8 Zuiko E++£59  
35-70mm F4 Zuiko Exc E++£39  
35-70mm F4 Macro Zuiko E++£75-£79  
50mm F2.8 Zuiko Shift E++£49  
50-250mm F5 Zuiko E++£349  
50mm F2 Macro Zuiko E++£329  
65-200mm F4 Zuiko E++£109-£159  
70-210mm F4.5-5.6 Zuiko E++£69  
75-155mm F4 Zuiko E++£49

**WANTED  
Commission/Part-Exchange/Cash  
OLYMPUS OM Bodies & Lenses**

**Pentax 645**  
645N + 45-85mm F4 Macro E++£799  
645N + 80-160mm F4 E++£749  
645N Body + 120 Insert E++£349  
645N + 45.5 FA New£999  
45mm F2.8 A E++£199  
55-110mm F5.6 FA E++£599  
55mm F2.8 A E++£225  
75mm F2.8 Leaf Shutter E++£149  
80-160mm F4.5 A E++£399-£499  
120mm F4.5 Macro E++£249-£349  
150mm F3.5 A E++£159  
200mm F4 A E++£159  
200mm F4 E++£249  
200mm F4 EDIF A E++£499  
400mm F5.6 EDIF A E++£749  
220 Insert E++£45-£75  
645 Auto Bellows Ex Demo£399  
Finder Magnifier E++£45

**Pentax 67 Lenses**  
55mm F4.5 Fisheye Takumar E++£449-£650  
55mm F4.5 Fisheye As Seen£159  
55mm F4 SMC E++£299  
75mm F4.5 Shift Exc E++£499-£699  
135mm F4 Macro Exc E++£149-£299  
150mm F2.8 Takumar As Seen E++£109-£179  
150mm F2.8 As Seen E++£139-£249  
200mm F4 E++£199-£249  
200mm F4 Takumar E++£139-£199  
300mm F4 Takumar As Seen E++£199-£249  
400mm F4 Takumar E++£449  
500mm F5.6 E++£749-£899  
500mm F5.5 SMC E++£1,399  
800mm F4 Takumar E++£2,399  
800mm F6.7 SMC E++£2,299  
1.4x Rear Converter E++£295



CANCER RESEARCH UK

**For every bag purchased  
Kata UK will donate £5 to  
Cancer Research UK so  
GO PINK!**

Colours available... Pink/White,  
Yellow/White and Tan/White

**The Kata DR467 Digital Rucksack**

The DR-467 Digital Rucksack features a unique TST RIB structural protection for two D/SLR with mounted lens, 3-4 lenses, flash etc. + personal gear and a laptop. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not shooting. The main while the modular dividers system will separate, accessories to suit your particular needs. The dedicated padded 'laptop compartment will hold and protect up to a 15" laptop. The large top compartment will hold personal gear or additional equipment, and the internal pockets and mp3 player pouch will allow you to organize your personal effects as efficiently as your photographic gear. Ample external pockets allow quick zippered access to supplies and a water bottle/ tripod support pocket pulls out from a side pocket. Included rain cover folds neatly away into an integrated pocket and can be hung out to dry on the small buckie next to the handle, or tucked away for storage in one of the pockets. When carrying, a chest belt and balancing waist strap are available for ultimate comfort, and the rucksack is also compatible with the Kata Insertrolley if wheel along transportation is needed.

**Available in Pink/White, Yellow/White & Tan/White.**  
**SRP £89.95 @ Ffordes**

**The Kata DR465 Digital Rucksack**

The Kata DR-465 Digital Rucksack features a unique TST RIB structural protection for two D/SLR with mounted lens, 3-4 lenses, flash etc. + personal gear. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not shooting. The main compartment holds a D/SLR in top grip position while the modular dividers system will separate, organize and protect lenses, flashes and other accessories to suit your particular needs. The large top compartment will hold personal gear or additional equipment, and the internal pockets and mp3 player pouch will allow you to organize your personal effects as efficiently as your photographic gear. Ample external pockets allow quick zippered access to supplies and a water bottle/ tripod support pocket pulls out from a side pocket. Included rain cover folds neatly away into an integrated pocket and can be hung out to dry on the small buckie next to the handle, or tucked away for storage in one of the pockets. When carrying, a chest belt and balancing waist strap are available for ultimate comfort, and the rucksack is also compatible with the Kata Insertrolley if wheel along transportation is needed.

**Available in Pink/White, Yellow/White & Tan/White.**  
**SRP £69.95 @ Ffordes**



**Mail Order & Export Hotline 01463 783850**

**UK mainland carriage only £7 We accept Cash, Cheques**

**Open Mon-Fri 9am-5.30pm**



## CAMERA COMPANY FOR THE AMATEUR/PROFESSIONAL PHOTOGRAPHER, CAMERA COLLECTOR

<b>NEW UK DIGITAL SLR's and LENSES</b>	HASSEL 180mm CF/E/asnew.....£795-£1525	ROLLEI PQ550/PQ180/E 2.8 ASNEW ea£1895	GRAFLEX/GRAFLEX VIEW.....£ASK	<b>HASSELBLAD</b>	645 Pro/TL AE drive,etc.....£425-£675	NIKON 28ti, cased,UNUSED
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64S ProTL A/E drive etc.	\$425-\$765	NIKON 280 case UNUSED?
64S Super - 80 + back	from \$725	Nikon WB-90C vertter
64S 100mm-80mm	\$145-\$245	Nikon 200mm F2 AIS
64S 100mm-24	\$145-\$245	Nikon 300mm F2.8 AIS
64S 100mm-24	\$145-\$245	Nikon 400mm F2.8 AIS
55mm-45mm CN	F125-\$235	Nikon F3T, BLK BDO used
55mm Perspective Control(Shift)	from \$345	Nikon DWS1, b= chrome asy
70mm c. leaf shutter	F125-\$135	Nikon DHG1 FN, b= chrome asy
70mm 119/110mm CN	\$145-\$245	Nikon 200mm F2.8 AIS
80mm H Macro-tube.asnev	\$235	Nikon F2 FLB Very Clean
80mm H Macro 1-tube	\$395	Nikon F2-BAS/MDS Nice
100mm 119/110mm CN	\$145-\$245	Nikon MD4 (F3) unused
200mm F2.8 Apo unused?	F175	Nikon TC 14E AF1

75-150mm/5.0-210mm c/in. from \$225  
120 blades Polaroid blades from \$65  
AE Prism/Right Angle finder from \$115  
Screens, pro shades, etc. Easix

**MAMIYAFLEX TWIN LENS - PLEASE  
PHONE/FAX/EMAIL**

**MINOLTA/SONY ALPHA-LARGE  
STOCKS/PHONE/FAX/EMAIL**

**NIKON AF**  
6.800/7/used? 9995-F1495

NIKON-SW 50mm f/1.8 CPALP  
NIKON 135mm f5.6 CPALP  
NIKON 210mm f5.6 CPALP  
NIKON 240mm f5.6 CPALP  
NIKON 450mm f9 CPALP  
NIKON EH-L7 battery new  
NIKON MB-18.F75, new  
NIKON MB-18.F60, new  
NIKON EH-62A ac adapter  
NIKON D50 battery pack - Ha  
NIKON LS30 Coalscan II  
NIKON EH-L12 Clio 35-4500

Y5 BOXED unused	E345- E395	NIKOR 85-48 lens	NIKOR
110) body boxed unused	E434- E495	OLYMPUS 18mm 1:2.8	OLYMPUS
FA3-80mm 1:2.84 as new	E520	OLYMPUS 35mm 1:2	OLYMPUS
FA3-100mm 1:2.84 as new	E575- E590	OLYMPUS 35mm shift lens	OLYMPUS
FA3-180mm 1:2.84 as new	E725- E740	OLYMPUS 50mm 1:2.8	OLYMPUS
FA5-50mm UNUSED	E225- E295	OLYMPUS 50mm 1:2.8 MACRO	OLYMPUS
FA4 Polaroid Box	E250	OLYMPUS 90mm 1:2.8	OLYMPUS
525 35mm 1:2.8	E345- E395	OLYMPUS OM4	OLYMPUS
FA60 150/140 1:3.5	E440- E495	OLYMPUS PEN-D	OLYMPUS
14mm/18mm/2.8 AFD	E736- E795	OLYMPUS XA-SERVICED	OLYMPUS
20mm 2.8 AFD	E245- E295	OLYMPUS XA-41 Flash	OLYMPUS
24mm 2.8 AFD	E345- E395	OLYMPUS PEN-FI black	OLYMPUS
28mm 2.8 AFD	E105- E115	OLYMPUS 75 FLASH optic	OLYMPUS
105mm 1:2.8 Micro-AFD	E345- E475	OLYMPUS TCON-17 ADP	OLYMPUS
35mm 1:1.8 AFD	E145- E295	OLYMPUS TCON-147 Pro	OLYMPUS
50mm 1:1.8 AFD	E145- E295	OLYMPUS 130-batter night	OLYMPUS
200mm 1:3.5 IFED-F3 AF	E190- E295	PANORAMA 35mm CAMERA	PANORAMA
300mm 1:3.5 IFED-F3 AF	E985- E1995		
300mm 1:2.8 FA tamron LD-FI	E995		
600mm 1:2.8 AF	E495- E595		
600mm 1:2.8 AF	E695- E795		

500mm f4.5 (not AF) new	C\$1750-2995	PENTACON 6TL + 80mm
17-35mm APS	\$2825-1395	PENTACON 6T Lenses
20-35mm f2.8 AFD	\$425-695	PENTACON 7 (212P)
28-70mm f2.8 Tokina ATX	\$275-445	PENTAX AF SIGMA 50 MAF
28-70mm f2.8 AFD	\$275-445	PENTAX AF SIGMA 105MM
28-120mm AF/DVR	\$225-649	PENTAX SUPER 135 MOTOR
28-120mm f2.8 AF	\$215-5215	PENTAX 2000mm 113.5 ASMA
28-70mm f2.8 AF	\$375-445	PENTAX Sportomatic F. 6
28-70mm f2.8 AFD	\$225-445	PENTAX 24mm 13.5 Screw
35-135 AF	\$1295	PENTAX Sigma 14mm 12.8
50-130mm f2.8 AF/D	\$425-1295	PENTAX AF Sigma 17.5mm
50-130mm f2.8 AS	\$995-1475	PENTAX LX MOTORDRIVE
90-400mm Tokina ATX	\$1295	PENTAX SMC - 42-135mm
S8 20 24 25 26 28 80DX	Box	PENTAX 67 ft 45mm to 300mm
SAF 35-55AF Digital Flash	Box	Projectors, converters, cases
MF15/18/21/22/25/26/28	\$69-1245	PHOTON
MF15/18/21/22/25/26/28	\$69-1245	PHOTON 8.5 800V Red
MF 250-Exp. Action Finder-F4	Neg	FLUORIN 8. KINO DVA Lens
MC30 MC20 Remotes/Neg	\$39-475	POLAROID 160 Processor
nikon filters, several	C\$185	PERIFLEX 600
		\$50.12.8

OLYMPUS 35mm, HUGE STOCKS  
 PHONE/FAX/EMAIL  
 PENTAX 35mm, 645, 6x7 HUGE STOCKS  
 PHONE/FAX/EMAIL  
 PROJECTORS HUGE STOCKS PLEASE PHONE  
 ROLLEIFLEX - 6x6, 35mm HUGE STOCKS  
 PHONE/FAX/EMAIL  
 BRITISH/GERMAN CLASSICS, FOLDERS, ASK US  
 STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  
 MINOLTA RC-100 OFFCAM CABLE CS9  
 MINOLTA RC-100, RC-100Q/EC100Q £49  
 SPECIALS  
 REID 3-5cm T/H SUPERB  
 RICHIE GR1/15a  
 RETINA V1a  
 RETINA REFLEX 4  
 ROLLEI-35, GERMAN  
 ROLLEI SL35, GERMAN, BOXED  
 ROLLEI 2 60X PLATINUM SCREEN  
 ROLLEI 6000 PLATINUM ADVANCE  
 ROLLEI 6000/13/8 CANON  
 ROLLEI 6006 COMPAS/NEUM  
 ROLLEI 6008  
 ROLLEI 6008 INTERIE II as new  
 ROLLEI PG 5 40x250mm kit  
 ROLLEI PD 140-280mm  
 ROLLEI P11 6x6 COMP PROJEC  
 ROLLEI SL66 METEER HD  
 ROLLEI SL66/ESE 45 Prism  
 ROLLEI SL66, ROLLEI NAR  
 ROLLEI 6x6, pro lens 110mm  
 SECURON 1000 1000

ALPA 121 T	CSI boards	\$3995-19500	SIGMA 12mm F4.5 T-mount	\$1995
ALPA lenses 24-300mm			SIGMA 12mm F4.5 PC T-mount	\$2495
ART PANORAMA 8x12/17/24		Easy	SIGMA 600mm F5.6 C.A.P.	\$1995
BEGLER TOPCON Super D outfit		Easy	SIGMA 600mm F6.3 C.A.P.	\$1995
BELL & HOWELL 8x12		\$375-450	SIGMA 600mm F6.3 MC M.M.	\$1995
BESSA 1.6/69mm	EXAR	\$3995-2950	SIGMA 180mm Macro C.A.P.	\$1995
BRONICA S-A COMPLETE		\$2245	SINAR 1P 108	SINAR 2P 108
BRONICA SQA comp. SUPERB			SINAR 2P 108 5x4, as new	
BABY-SMOUNT		\$275-435	SINAR 2P 108 8 & 5x4	
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CONTACT 1 - 5cm. EARLIEST?		\$2995	TAMRON 28-105/2.8 2 C.A.P.	
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FLUITA box, various	1985	VOIGTLANDER BESSA R	1985
FLUITA 1000	1985	VOIGTLANDER 35mm SLR	1985
GOSSEN ULTRASPECTRUM	1985	VOIGTLANDER ZIA-RAPID	1985
GRAFLEX Easel -101mm	1942	VOIGTLANDER Prominent +	1985
LOMA STEREO case and	1942	VOIGTLANDER 54mm UL	1985
LOMA STEREO 35mm SLR	1942	VOIGTLANDER 150 Apo Lant	1985
HORIZON PANORAMA B&W	2575	VOIGTLANDER 240mm Heli	1985
HKV 88 KIT B&W UNUSUED	1985	VOIGTLANDER 170mm SLR	1985
HOVA 35mm SLR, 2000	1985	VOIGTLANDER 120mm SLR	1985
KODAK RETINA ULT. C	1975-1985	VOIGTLANDER 28545	1985
KOMAFLEX 127-SLR OUTFIT	1985	VOIGTLANDER 240mm Heli	1985
KONICA FT-1 LENSES	1985	WALLACE HEATON 6/9 cam	1985
KONICA 35mm SLR, occupied Japan	1985	WALLACE 150 PANORAMA	1985
KOWA 65mm SLR	1924	WRAPFLX 1 MILITARY DOL	1985
KOWA 5 LENSES 55mm SLR	1985	YASHICA A353-720-85/70	1985
KOWA 55mm SLR	1985	YASHICA A353-720-85/70	1985
LEITZ FOCOMAT 127 Hrd. Hf	Others	YASHICA 15-21mm SLR	1985
LEITZ ZEICHEN APPARAT	1985	YASHICA 35mm/12.6 CONTARE	1985
LINHOF 220 (120) 6/8	from 1985	ZEISS CONTARE 250mm	1985
LINHOF 220 6/8 SLR, TEUKA	1985	ZEISS BIODOM 75mm UL	1985
LINHOF 105mm 12.8 S Compur	1475	ZEISS PLANAR 80mm Compur	1985
MAMIYACA 220 -80 BDO New	1985	ZEISS SONNAR 50mm SLR	1985
MAMIYACA 220 12.5 160NEW	1985	ZEISS CONTAX 200mm f2.8	1985
METZ TO M25 New	1945		

METZ Flash adapters, various	EAST
Minolta Sony Hot Shoe PC	EAST
MINOLTA WINDY WESS 35mm CNTR	EAST
MINOLTA 1A-1000 IR Tripper	EAST
MINOLTA COLORMETER II	EAST
MINOLTA 35 34mm	EAST
MINOLTA 1CT Classic boxed, new	EAST
MINOLTA 1CT Classic boxed, used	EAST
MINOX CT. GTE. ML	EAST
MINOX TOURING DB. boxed	EAST
MPX MICROFLIX BOXED	EAST
MPP 35mm 1000 IR Tripper	EAST
MPP 35mm 1000 IR Tripper	EAST
NAGEL PUPILLE - 5cm ELMAR	EAST
NIKON Rangefinder lenses	EAST
NIKOR 85mm 1:1.5 50197 S M39	EAST
NIKOR 85mm 1:1.5 50197 S M39	EAST
NIKOR W-45mm 0.04m 1:1.5	EAST
NIKOR W-45mm 0.04m 1:1.5	EAST
NIKOR Rangefinder S2.53 S4 SP	EAST
NIKON A1 24mm f/2.8	EAST
NIKON 23mm f/2.8	EAST
NIKON 35mm 28mm PC-SHIFT	EAST
ZEISS IKONTA 64.5 5-6d	EAST
ZEISS IKONTA(TROPICAL)VA	EAST
ZEISS TENAX 1, serviced	EAST
ZEISS CONTACT Hillvarius	EAST
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ZEISS KOMI 1.7x TELESCOPE	EAST
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Hasselblad 6x6 mag	£40	Purma Special	£40
Hasselblad Polaroid back	£20	Quartz V cine kit	£20
Vivitar 2x tele Hasselblad fit	£60	Polaroid Vision	£20
Iloca Quick	£20	Rolleiflex 3.5F with meter inc case	£459
Kodak Vest Pocket 1912/4	£30	Rolleiflex Va inc case	£135
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Mamiya Sekor 105mm C330	£100	Soho Cadet	£40
Minolta SRT101 body	£89	Sony ID/Passport photo kit	£70
Rokkor 70-210mm XD fit	£55	Tamron Adaptall 70-210mm	£30
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1DS MKI Body	T90 Body	MB-D10 Ball Grip
1D MKIII Body Box	T90 + 50mm f1.4 SSC	Taking ATX Pro 12-24 f4
1D MKIII Body Box	AE1 + 5 35mm f3.5 SSC + 155A	AF 17-55mm f2.8 G Box
5D MKI Body Box	T70 Body	AF 18-200mm f3.5-5.6 VR Box
30D Body Box	A1 + 50mm f1.8	AF 18-200mm f3.5-5.6D
20D Body (Charger)	F1 Speed Finder + case	AF 35-135mm f3.5-5.6
10D Body (Charger)	Booster T Finder + Case	AF 70-300mm f4.5-5.6D
300D + EF 28-90mm	300TL Speedlite	Sigma 100-300mm f4 APO HSM
350D + EFS 18-55mm	A1 Body Box	Sigma 100-300 f4 APO HSM
400D + EFS 18-55mm	199A Speedlite Box	<b>NIKON AF SYSTEM</b>
400D + EFS 18-55mm	<b>CANON FD ZOOM SYSTEM</b>	F601 Body
450D + EFS 18-55mm	FD 24-35mm f3.5 SSC BL	MF-22 Data Back Box
1000D + EFS 18-55	FD 35-105mm f3.5 Macro	CF-48 Base Case
<b>EOS DIGITAL ACCESSORIES</b>	FD 50-300mm f4.5L	<b>NIKON MF SYSTEM</b>
BG-E3 (350/400) Box	FD Tokina 70-210mm f4.5	F3HPH MD4
NP-E3 (1D Series)	FD Kiron 70-210mm f4.5	Nikomati 145mm f2
BP-E3 (1D Series)	FD 70-150mm f4.5	FG 35-105mm f3.5-5.6
BP-E3 (1D Series)	FD 75-200mm f4.5 Macro	FE Chrome Body
BP-E3 (1D Series)	FD Soligor 70-220mm f3.5	FMH 50mm f1.8
BP-E3 (1D Series)	FD Tamron 80-200mm f3.8-4	FMZK Chrome Body
BP-E3 (1D Series)	FD 100-300mm f5.6 MKI	FMZK Black Body Box
BP-E3 (1D Series)	FD 100-200mm f5.6 SC	Nikor 28mm f2.8 AI
BP-E3 (1D Series)	FD 100-300mm f5.6 D	Nikor 28mm f2.8 AIS
<b>CANON FD PRIME SYSTEM</b>	<b>CANON FD PRIME SYSTEM</b>	Nikor 50mm f1.8 AIS
FD 7.5mm f5.6 fisheye + box	FD 7.5mm f5.6 fisheye + box	Nikor 55mm f1.8 AIS
FD 15mm f2.8 fisheye	FD 15mm f2.8 fisheye	Nikor 85mm f1.8 AIS
FD 20mm f2.8 + Hood	FD 20mm f2.8 + Hood	Nikor 105mm f1.8 AIS
FD 24mm f2.8 + filter	FD 24mm f2.8 + filter	Nikor 135mm f3.5
FD 24mm f2.8 + box	FD 24mm f2.8 + box	Nikor 180mm f4 AIS
FD 28mm f2.8	FD 28mm f2.8	Nikor 200mm f4.5 AIS
FD 28mm f2.8 + filter	FD 28mm f2.8 + filter	MD-12 Motor Drive
FD 28mm f2.8	FD 28mm f2.8	DR-3 Angle Finder Box
FD 28mm f2.8	FD 28mm f2.8	CF27 Camera Case
FD 35mm Tilt/Shift f2.8 BL	FD 35mm Tilt/Shift f2.8 BL	CF-27 Base Case Box
+ hood + box	+ hood + box	<b>NIKON FLASH SYSTEM</b>
FD 35mm Tilt/Shift f2.8 BL Lock	FD 35mm Tilt/Shift f2.8 BL Lock	AS-17 Flash Shoe
FD 50mm f1.2	FD 50mm f1.2	SB-27 Ring Flash
FD 50mm f1.4	FD 50mm f1.4	SB-27 Speedlite
FD 50mm f1.8 + box	FD 50mm f1.8 + box	SB-27 Flare Cord
FD 50mm f3.5 Macro + box	FD 50mm f3.5 Macro + box	<b>OLYMPUS SYSTEM</b>
FD 50mm f3.5 Macro	FD 50mm f3.5 Macro	OM1N Body
FD 85mm f1.8	FD 85mm f1.8	OM2N Body
FD 100mm f2.8	FD 100mm f2.8	OM2A (black) body
FD 100mm f2.8	FD 100mm f2.8	OM2N body
FD 100mm f2.8	FD 100mm f2.8	OM2N body
FD 100mm f2.8	FD 100mm f2.8	Olympus Winder 2
FD 100mm f2.8	FD 100mm f2.8	Olympus Winder 2
FD 100mm f2.8	FD 100mm f2.8	Zuiko 100mm f2.8
FD 100mm f2.8	FD 100mm f2.8	Zuiko 300mm f4.5 box+case
FD 135mm f3.5	FD 135mm f3.5	OM2A Teleconverter
FD 200mm f2.8 + box	FD 200mm f2.8 + box	Sigma 28-70mm f3.5-5.6
FD 200mm f2.8 MK1	FD 200mm f2.8 MK1	Taking 70-150mm f3.8
FD 200mm f4	FD 200mm f4	Zuiko 75-150 f4+case
FD 300mm f4 + tripod clamp	FD 300mm f4 + tripod clamp	Zuiko 70-150mm f4
FD 300mm f4 + box	FD 300mm f4 + box	Vivitar 28-200mm f3.5-5.6
FD 300mm f5.8	FD 300mm f5.8	Tokina 70-210mm f4.5
FD 400mm f4.5 + tripod clamp	FD 400mm f4.5 + tripod clamp	Omin + 50mm f1.8
FD 500mm f8 Canon	FD 500mm f8 Canon	Omin + 50 f1.8 Zuiko
FD 500mm f8 Tokina	FD 500mm f8 Tokina	T20 Speedlite
FD 500mm f8 Minor + hood	FD 500mm f8 Minor + hood	Zuiko 35-70mm f4
FD 600mm f8 Sigma	FD 600mm f8 Sigma	Manual Adapter (Pmc)
FD 1.4x Type A extender + case + box	FD 1.4x Type A extender + case + box	<b>PENTAX PK SERIES</b>
FD 2x extender	FD 2x extender	ME Super + 50mm f1.7 SMC
FD 2x extender + case + box	FD 2x extender + case + box	MX Body
FD 2x extender	FD 2x extender	ME Body
FD 2x extender + case + box	FD 2x extender + case + box	SMC-M 50mm f1.7
<b>MAMIYA TWIN LENS REFLEX</b>	<b>MAMIYA TWIN LENS REFLEX</b>	SMC-M 28mm f2.8 + Hood
<b>6X6 SYSTEM</b>	<b>6X6 SYSTEM</b>	SMC-M 135mm f3.5 + Case
C330 Professional-S	C330 Professional-S	SMC-M 200mm f4 + Hood
80mm f2.8 Sekor	80mm f2.8 Sekor	SMC-A 28-135mm f3.5-5.6
<b>BRONICA ETRS SYSTEM</b>	<b>BRONICA ETRS SYSTEM</b>	SMC-A 70-200mm f4
Bronica SQ-AI System prism finder	Bronica SQ-AI System prism finder	280T Speedlite + Case
45 DS Box	45 DS Box	Winder LX
<b>LIGHT BOX</b>	<b>LIGHT BOX</b>	SMC-M 28mm f2.8
47cm x 14cm	47cm x 14cm	Takumar 28mm f2.8
50cm x 33cm	50cm x 33cm	SMC-M 40mm f2.8 (Pancake)
<b>TRIPOD</b>	<b>TRIPOD</b>	SMC-M 120mm f2.8
Manfrotto 074 Tripod	Manfrotto 074 Tripod	SMC-M 200mm f4
141 RC Head	141 RC Head	Pentax-A 28-300mm f3.5-5.6
<b>MINOLTA DAMAGE</b>	<b>MINOLTA DAMAGE</b>	Vivitar 28-70mm f3.5-5.6
Multi Scanner	Multi Scanner	Takina 35-200mm f3.5-5.6
<b>CONTAX G SYSTEM</b>	<b>CONTAX G SYSTEM</b>	SMC-A 28-200mm f4
G1 + 45mm f2 + Hood	G1 + 45mm f2 + Hood	Sigma EF 430S Speedlite
<b>YASHICA 35MM FILM</b>	<b>YASHICA 35MM FILM</b>	Winder MKII
200mm f4 ML	200mm f4 ML	Magrifier 5+case
42-75mm f3.5-5.6 ML	42-75mm f3.5-5.6 ML	<b>PENTAX M42 SERIES</b>
28-50mm f3.5	28-50mm f3.5	SP500F55 f2+case
80-200mm f4	80-200mm f4	Traveller 50mm f2.8
<b>EXPOSURE METER</b>	<b>EXPOSURE METER</b>	Vivitar Teleconverter 3x
Lukas-F box	Lukas-F box	SP Spotmatic + 50mm f1.8 + case
Lukas-F + case	Lukas-F + case	Super-Takumar 200mm f4 Lens Hood
Gossen Tele unit + case	Gossen Tele unit + case	case
<b>RICOH DIGITAL</b>	<b>RICOH DIGITAL</b>	Anglefinder + case
GX200VF + SC45 + LC-1	GX200VF + SC45 + LC-1	Holme 35mm f2.8
GX100 Box	GX100 Box	<b>35MM COMPACT SYSTEM</b>
GR MKI Box	GR MKI Box	Ricoh G15 + Case + Box
GR MK1	GR MK1	Sea & Sea Motor Marine
GV-1 Viewfinder + Case	GV-1 Viewfinder + Case	Samsung 115G
GH-1 Lenshood + Adapter	GH-1 Lenshood + Adapter	Canon Prima 76
GW-1 + Hood + Pouch	GW-1 + Hood + Pouch	Olympus Shoot & Go
B&W UV Filter	B&W UV Filter	Coriax TVS II Box
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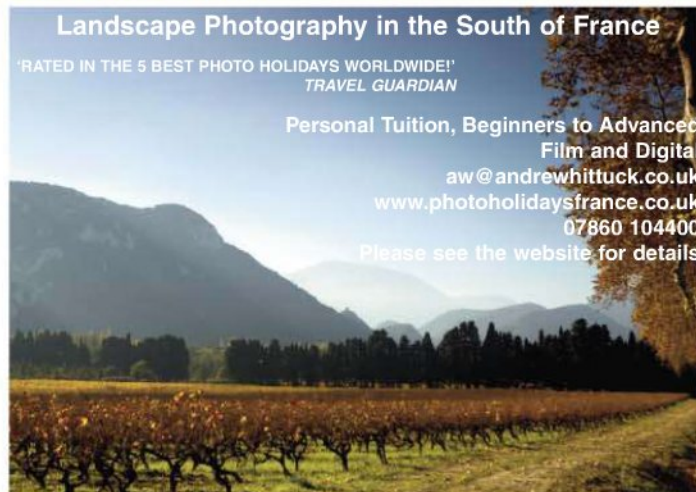
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# ROGER HICKS

**We should enjoy the arts we really love and stop pretending that we're knowledgeable about all the rest**

**IF, AS** Oscar Wilde suggested, work is the curse of the drinking classes, then surely critics are the curse of the thinking classes.

It is, after all, impossible to see for yourself the original of every painting or piece of sculpture or photograph; to read every book or poem or political pamphlet; to hear every piece of music. So there are two possibilities. One is to admit ignorance. The other is to rely upon the opinions of others. To a large extent, 'others' means 'professional critics'.

This immediately raises the question of which is the lesser evil: confessing ignorance or going along with critical opinion.

None of us, of course, wishes to be thought ignorant and uncultured. Well, some do, but as by definition and by choice they debar themselves from reading anything more demanding than the sports pages of the tabloid press, we need not concern ourselves with them here. For

most of us with pretensions to cultural literacy, it is embarrassing to be asked our opinion of something only to find that we do not actually have one.

It is arguably even more embarrassing, though, to be reduced to regurgitating second-hand opinions. For example, I have never seen an original work of art by Damien Hirst. Have you? Nothing I have seen or read has instilled in me any great desire to see his work, but this is not an indication that it's no good or that I'm too stupid to understand it. Rather, it's an indication that I'm not interested enough to do anything about it. If I were passing a gallery with a Hirst exhibition and could spare the time, I'd take a turn around it. I might be fascinated; I might be repelled. I might remain as indifferent as I am now, but at least I could thereafter speak for myself.

Photography is a different matter. I've seen quite a lot of original photographs, and can speak for myself right now. Surprisingly often, I have been disappointed. The first original Ansel Adams print I saw, in New York, was inferior to a good reproduction in a book because it was grotesquely over-enlarged. For that matter, the only Karsh of Ottawa exhibition I ever saw (in Birmingham, Alabama) was over-enlarged, too. Unless, that is, Karsh wanted the

arm of Desmond Tutu's chair in focus and his face unsharp. The only Rodchenko exhibition I've ever seen (in Arles, France) looked as if the prints were rescued from Alexander's waste-bin – flat, muddy, dull – and much the same was true of a Drtkol exhibition I saw at Vevey in Switzerland. Am I applying slavish camera-club criteria of technical quality over artistic merit? No. I'm just illustrating the levelling power of photomechanical reproduction and small page sizes.

Pierre Gonnord's huge portraits – many times life size – are another matter; I was stunned by them at Arles in 2008. Or to take some more examples from Arles, Samuel Fosso's self-portraits are both funny and thought-provoking, Attila Durak's Ebru – an exhibition about ethnic diversity in Turkey – is a work of genius, and I love Cécile de Corniquet's portraits of children.

From the list above – New York, Alabama, Arles,

Switzerland – you might guess that I am quite serious about photography, and you would of course be right. The first exhibition I can remember travelling to see was of Bill Brandt's work at Dartington, Devon, in the 1960s. Since then I've been to many others. Most years, Frances and I make a round trip of nearly a thousand miles to the Rencontres d'Arles, because we care enough to get off our bums, travel long distances and spend a substantial sum of money (staying in an hotel for a week, for a start) to see original, classic and new art in a medium we care about.

We have not, however, been to an opera since we've been married, which is nearly 30 years. To many, this would mark me as hopelessly uncultured. If you think that, you're a fool. If you like opera, fine, but to pretend that you like opera (or anything else) as a mark of culture is pitiable. I don't like opera, and I no longer even bother to be polite about it. Much the same is true of the so-called literary novel, which disappeared up its own fundament decades ago. Let us instead be passionate about those arts that really move us. Let us enjoy the other arts that move us less, in proportion to the extent to which they move us. And let us stop pretending about the rest, and leave them to those who do enjoy them. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).

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